


PROGRESSIVE SERIES
HISTORY OF MUSIC

CECIL FORSYTH



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PROGRESSIVE SERIES HISTORY *of* MUSIC

by
CECIL FORSYTH

*Prepared for High School
Students and Music Clubs*

ART PUBLICATION SOCIETY
ST. LOUIS, MISSOURI

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Progressive Series History of Music

CHAPTER I

HOW MUSIC BEGAN

BEFORE we begin the study of the History of Music, there are two questions that have to be answered: "What is Music?" and "Why should there be an Art of Music?" Let us take the second question first. We all know what the Art of Painting is. The painter sees what is around him—the land and water, the skies, and his fellow-men—and he copies their forms and colors on to his canvas as well and faithfully as he can, at the same time idealizing them in their passage through his own soul. The sculptor does the same thing, except that he does not deal with colors, but with forms only.

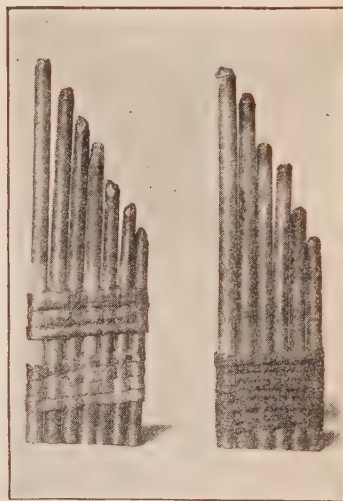
Now the Art of Music broadly resembles the Arts of Painting and Sculpture. It has the same beginnings in nature; and the composer uses much the same idealizing process as the painter or the sculptor. But there is a difference; for, as we shall see later, there are no melodies or harmonies in nature at all like the melodies and harmonies of music. These latter are all purely what are called "conventions." They do not exist outside the composer's own brain. He has to spin his music, as it were, out of himself—just as the silkworm spins his cocoon of silk.

In the very earliest times, long before history began, man may have tried to imitate the warblings of the birds, or he may have been pleased when he heard the twanging of his bow-string, and he may have tried to copy its note with his voice. But neither of these two things is quite enough to explain the beginnings of music. What then were the first signs which showed that man was turning himself from an unmusical into a musical being? The answer to this is very simple, and it is contained in the two words, **rhythm** and **song**.

Rhythm, which in its broadest sense means a succession of beats in regular order, came long before song. An Indian is aware of it when he is merely marching on his two feet along a forest path. No doubt man soon learned to contrive all sorts of interesting rhythms to amuse himself, and when he beat these on a piece of wood or on the dried skin of an animal, he had invented the oldest of our musical instruments, the **drum**.



An Apache Fiddle-bow and Fiddle. The former shows the earliest shape of the bow, almost unchanged for its musical purposes.



Two sets of Pan's Pipes from Norfolk Island, Oceania. The right hand one is made of bark strips; the left hand one is of bamboo, old and discolored.

Nor must we forget that, without any instrument at all, man has a rhythmical implement in his own body. He can sway to and fro and "beat time" with his hands and feet. This he undoubtedly did from the earliest times, and it was such rhythmical swayings, clapping of the hands, and stamping of the feet that made up the so-called **dances** of the ancient religious cults.

So far for the rhythm. But there is the other, and more important side of music—the song. Where did this come from? Why

did man first begin to sing, and to sing melodies? Many learned persons have tried to give an answer to this difficult question. But there is only one answer that fits in satisfactorily with the History of



A primitive birch-bark Drum of the Algonquin Indians

Music. Song is, of course, only a raising or lowering of the pitch of the voice according to some definite plan of musical intervals. Man, when he was much moved by fear or anger or love, would naturally cry aloud or moan, and it was out of this emotional wailing that the earliest types of song grew. At first this song would consist only of an upper note and a lower, with a sort of smudge between. Little by little he would begin to see the advantage of making his notes



A seven-stringed Egyptian Harp-lute, with three pegs missing, from Thebes (between 1688 and 1580 B. C.). A very early example of the "twanged bow-string" form

more distinct, and, as time went on, he would be able to recognize and remember them as definite steps in a sort of musical ladder or scale.

He probably never got much beyond four notes—the interval that we now call a “perfect fourth.” But when he had these once fixed in his mind, it would be easy to use them for all sorts of songful expression—such as the sacred songs of the priests; the charms and incantations which were sung over the ploughed fields; the chants which celebrated the coming of the four seasons; and all the pleasant human songs—the lullabies, the love-songs, the craftsmen’s songs, and the ballads that told of the great deeds of bygone days.



A thirteen-stringed Burmese Soun—an elaborate survival of the “twanged bow-string” form

We have now incidentally answered the question “What is Music,” for we have gathered from its history that it is an expression of the emotions in terms of the intellect. To put it in more simple words we may say that it is an intelligent and beautiful way of studying and communicating emotion. This is quite plain from the records which we possess of the earliest steps in the art of music, and it is easy to see how from these small beginnings came the Art of Modern Song. But that is only the vocal side of the matter. There is another side—the instrumental—and these helped and corrected each other from time to time. We must remember in this connection that, besides the drums, there are two other simple kinds of instruments which can easily be made even by primitive man.

The first, as we have already hinted, is the **stretched string** of the huntsman's bow. When this is twanged, it gives out a loud, clear musical note. From this idea of the twanged bow-string came all the big harps, lyres, and dulcimers which were in use for many centuries B. C.

The second instrument is generally called the **river-reed**. It is nothing but a dried hollow reed, with a natural "knot" or stoppage every inch or two. The reed was cut underneath a knot, and when the player blew against the upper rim, a sweet musical sound was given forth. But this was not all. The reeds could be cut to different lengths, so as to produce different notes. When a set of these reeds was bound together, the resulting instrument (called a **Pan's Pipe**) was used by shepherds and herdsmen to play pleasant little melodies while they were watching their flocks and herds. That, then, is the last of the three simple instruments which helped the beginnings of musical art—the beaten drum, the twanged string, and the blown river-reed.

CHAPTER II

SIX ANCIENT NATIONS

IN the last Chapter we explained what Music is and how the Art of Music came to be cultivated as an expression of the emotions. The question now arises: "Who were the first people to cultivate music as soon as it had passed out of its elemental beginnings?" The answer is that they were *all* the civilized nations of whom we have any knowledge before the time of Christ. The higher the civilization, the purer the type of music. All these nations lived either in Asia or in the Nile-basin, and it was from them that the art was handed to the ancient Greeks, and so passed on through Rome to western Europe and America.

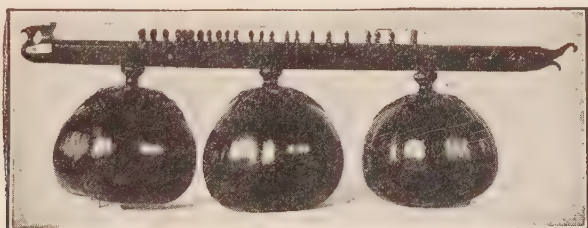
The **Egyptians** came first. Many thousand years before our era they had invented a vast array of musical instruments. They were evidently devoted to music, but not in the quiet earnest manner of our modern times. They looked on it from the oriental point of view, as a showy accompaniment to processions and festivals. Their principal instrument was a big many-stringed **harp**, which sometimes stood as high as a tall man. But they also had small harps with only a few strings, and it is in these small harps that we can trace the connection with the twanged string of the huntsman's bow. (See Chapter I.) The Egyptians also had **lutes**—small plucked instruments, something like mandolins, except that they had long necks. The lute was one of their favorite instruments. They had another plucked instrument, called the **lyre**, but, as it was much more cultivated by the Hebrews and the Greeks, we need not describe it here. Their chief wind-instrument was a long wooden **pipe**, which was bored with finger-holes, and was usually blown from the end. These pipes were often played in pairs, both pipes being in the player's mouth at the same time. They also had a straight metal **trumpet**, but apparently did not care very much for it. On the other hand, they had many instruments of the beaten (or "percussion") variety; that is to say, **drums** and **tambourines**, both large and

small. Metal **hand-bells**, **cymbals**, and the little sets of jingling bars called **sistra** were in common use.

All that we need say about the **Assyrians and Babylonians** is that they apparently had much the same musical tastes as the Egyptians, but they seem to have invented a sort of one-pipe **bagpipe**, which afterwards found its way into Greece, and so to western Europe.

The **Arabians** probably learned their music from the Egyptians. It is said that they invented the art of playing stringed instruments with a **bow**. It is not quite certain whether the honor of this discovery should be given to them or to the early British. At any rate, as their tastes lay in the direction of mathematics, they devoted a good deal of their energies to studying the scientific side of music.

This knowledge they passed on to the **Indians**, who elaborated it into a wonderful system of scales called **ragas**. The Indians possessed nearly all the instruments hitherto mentioned, but they also invented one for themselves—the **vina**, a hollow bamboo tube sup-



Indian Vina

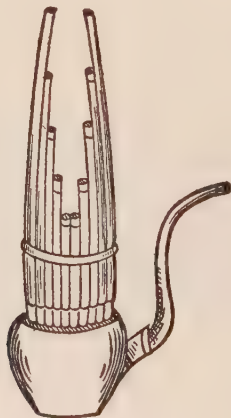
ported on two or three decorated gourds. Above the tube, and well raised from it, were seven wire strings, underneath which were about twenty movable brass bridges, which could be adjusted to produce any raga that the player wished. All he had to do was to twang the wires with his right hand, while he pressed them down onto the bridges with his left. This is practically the only stringed instrument which will stand the climate of India.

The music of the **Chinese** is said (by themselves) to have begun about B. C. 2852. As far as we are concerned, its principal feature

is the production of what is called the "Chinese" or "Five-tone" scale.



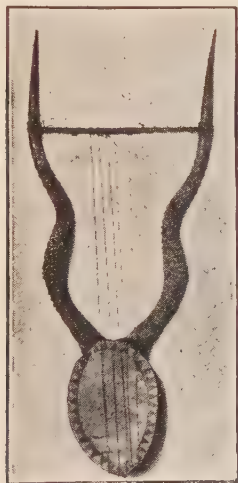
The Chinese invented many curious instruments for use in their religious festivals. Among these must be mentioned the L-shaped **stone-chimes**, the huge **gongs** and **bells**, and the peculiar instrument called the **sheng**. This last consisted of about seventeen tubes fitted into a wooden bowl something like a teapot. In each tube was a little tongue of metal, and the player sucked in the wind through the spout of the teapot. It was from this instrument that the idea of the modern **harmonium** was borrowed. Here is a picture of the sheng.



The Sheng

We now come to the last of our six nations, the **Hebrews**. They invented the twisted **ram's horn** which was used by the Levites, and the **shophar** or curved trumpet, which may still be heard in their temples. In addition to these instruments, they adopted the **lyre** from the Egyptians. This instrument had originally two forms. In its first form it was nothing but the empty shell of a tortoise. Curved horns were attached, one to each side of the shell; a horizontal bar joined them at the top; and the strings were strung from

this bar to the shell. This was the type that the Hebrews preferred. The second form came, like the first, from Egypt, but obtained most favor, not with the Hebrews but with the Greeks. In this form the whole lyre was made of wood. There was a broad sound-box instead of the shell, and the top bar originally sloped downwards on one side, but was very soon made horizontal by the clever Greeks. We shall have more to say of this instrument later. Meanwhile we must add that the chief interest of the Hebrews for us lies in the fact that some of their **Temple Songs** were undoubtedly adapted for use in the earliest music of the Christian Church. Therefore we may say that these fragments of what we call **Plain Song** are probably the oldest music existing at the present day.



African "Kissar." showing the primitive "horned" or "Hebrew" type of lyre



Hebrew Shophar

One last word before ending this Lesson. Remember that in all the music which we have been describing, and in fact right down to about 900 A. D., there was no such thing as part-music or harmony. All music consisted of simple tune or melody, whether it was sung or played, and the invention of part-singing is the great dividing-line between the music of the ancient and the modern world.

CHAPTER III

THE GREEKS

WE must think of the Greeks musically as the people who inherited their music from Egypt and Asia, but enjoyed their inheritance with wisdom and discrimination. Their tastes were simple. They had no liking for noise or ostentation. Instead of that they asked for clearness, subtlety, and exquisite precision. Consequently, as they were the musical bridge that led from Asia to Europe they were able to hand on the art of their successors, the Romans, purified and ennobled, the worthy occupation of free men in a free state.



Lyre, found at Thebes during the excavations of 1915-16 by the Metropolitan Museum of Art's Egyptian Expedition. The Lyre was found under a bier, and shows the early sloping position of the cross-bar, which was afterwards discarded by the Greeks.

Their first serious teacher was a Greek called **Pythagoras of Samos**, who had studied in Egypt and then brought his knowledge back to Europe about 550 B. C. But Pythagoras was mainly a theorist or

musical philosopher. On the practical side the Greeks took very little either from Egypt or Asia. The big Asiatic harps and bells and gongs they regarded with open contempt. They possessed the little Pan's Pipe (or **syrinx**, as they called it) and the **monochord**, a single stretched string which passed over a movable bridge and was used merely for experiments. But the only three instruments that were recognized in their musical competitions were the **kithara** (or lyre), the **aulos** (or reed-pipe), and the **salpinx** (or trumpet).

The first of these instruments, the kithara (or lyre), we have already described when dealing with the Hebrews. It was the earliest instrument to be admitted into the musical competitions, and it is only necessary to say that it was their standard instrument both for solo purposes and for vocal accompaniment. The second, the aulos (or reed-pipe), was recognized in the competitions somewhat later, about 500 B. C. It was probably much the same as the Egyptian pipe, and, like it, was often played in pairs. The salpinx (or trumpet) was the last to gain admission to the competitions, but the Greeks only admitted it because of its usefulness to their heralds and warriors. The prize went to the trumpeter with the strongest lungs.

We now come to the subject of the Greek **tone-systems**. This is a matter rather difficult to explain. But, omitting details, we may say that the Greeks viewed all their scales as being made up of little sections of four notes termed "tetrachords." Now they were able to fill in between the outside notes of these tetrachords in three different ways:

1. With what we should call the white keys of the piano,
2. With the black keys, or with a combination of black and white keys,
3. With tones closer together than the half-steps of modern music.

The result was three totally distinct types of scale: the **diatonic**, the **chromatic**, and the **enharmonic**. (It must be remembered here that the meaning which the Greeks attached to these three words was not the meaning that modern musicians attach to them.) It may be said that some of their chromatic and enharmonic scales would

sound very odd to our modern ears. Their diatonic scales were more like our own, but they had much greater variety. We have only two modes (that is to say, two different arrangements of steps and half-steps)—the major and the minor. The Greeks had seven. If the reader will sit at the piano and play seven white-key scales, beginning the first scale on B, the second on C, the third on D, and so on, he will be playing the seven **Greek modes** in the following order: the Mixolydian, the Lydian, the Phrygian, the Dorian, the Hypolydian, the Hypophrygian, and the Hypodorian. It was from these Greek modes that the scholars of the middle ages derived the modal system which they used for their music; though, it must be added that, in doing so they made some queer blunders.

As far as we know, the Greeks were the first people to attempt to make a musical **notation**; that is, a system of signs to record their music and to guide their singers and players. The Greek system consisted of the letters of their alphabet, either in their natural order and shape or with various alterations. It was not very successful, but this did not much matter to them, as they also gave descriptive names to the different notes of the scale, just as we speak of the first note as the "tonic" and the fifth note as the "dominant."

The Greek philosophers had one very curious idea about music. They all felt sure that their different "modes" or scales had different "moral values." They were not quite agreed as to what these values were, but they did not dispute their existence. They called this moral value the **ethos** of music. Nowadays we scarcely trouble about this at all; if we did, we should find ourselves solemnly discussing whether F minor or D major was the better key for making people feel courageous, or humble, or virtuous.

The last point to be dealt with in connection with the Greeks is a serious one. Music to the average Greek was a much more important item than it is to the present-day average European or American. It embraced a much larger field for him than it does for us. In fact it meant everything that we should include under the general term of "culture." A Greek boy in ancient times was packed off every morning after breakfast to the kithara-player's, exactly in the way that a modern boy is packed off to school. There

he had to learn everything that was to fit him to take his place worthily in the state. Gymnastics, poetry, music, and philosophy were his subjects of study. And we must not forget that poetry, which developed so wonderfully into Comedy and Tragedy and other forms, had no existence at all to the Greek apart from the music to which it was chanted.

CHAPTER IV

THE ROMANS

THE ancient Romans were the musical descendants of the Greeks. Their empire consisted of the whole of the then known world. It was acquired mostly by warfare. But the Romans had a strong sense of law and justice, so that for centuries after the time of their first emperor, Augustus, that is to say from the date of our era, the world enjoyed a period of continual peace and prosperity.

The music of the Romans was almost exactly the same as that of the Greeks, but they were much greater experts in military music. They had all sorts of drums, and three brass instruments—the **tuba**,



A Burmese Horn of carved ivory, showing the simple "cow's horn" type of the ancient and modern brass horns

the **lituus**, and the **buccina**, which were something like our trumpet, horn, and trombone. The second of these (the **lituus**) was a J-shaped instrument like the Hebrew shophar mentioned in Chapter II.

The chief instrument which comes into view at this time is the **organ**. It was originally only a set of river-reeds mounted on a box, and probably blown by means of a tube in the player's mouth; but the makers at Rome and Alexandria soon began to improve it. They invented a key-board, each key of which pulled out a "slider" from under a pipe and so admitted the air. They also invented the springs, made of gut and horn, which pulled back the slider and cut off the wind-supply from each pipe. Their last invention was a clever one for blowing the organ mechanically by water. In this form they called their organ **hydraulis** or **hydraulus**, which is only the Greek for "water-aulos."

The Romans used the hydraulis, not for their temple-services, but to accompany the fights of gladiators in the Colosseum. However, we must not imagine that these instruments gave the tremendous volume of sound that ours do. There were no crashing chords, because there was no harmony. There were no "airy" effects, because the pitch of the instrument was imitated from the pitch of a man's voice. In fact, a little clay model of the hydraulis, which was found at Carthage in North Africa, seems to have had only nineteen notes, the lowest and highest of which were



The improvement of the organ was, as a matter of fact, due to one thing only, the introduction of Christianity. As soon as it began to be used in the Christian churches it began to develop, and between the 10th and the 13th centuries we read of some enormous instruments. The best-known of these were the organs of St. Alphege, at Winchester in England, and at Cologne, Erfurt, and Halberstadt in Germany.

It was not merely on the instrumental side that Christianity changed the face of musical art. When the Christians began to sing the *Sanctus*, *Magnificat*, *Benedictus*, and *Nunc Dimittis*, they needed melodies to which they could sing them. Some of these they probably borrowed from the Jewish Temple Songs. Others may have been taken from sources that were not religious at all. This confu-

sion disappeared in the 4th century when **St. Ambrose**, Bishop of Milan (340-97), either wrote or authorized for use a number of simple hymns in eight 4-line stanzas. Besides this, he went through the whole church-service, checking abuses and making the musical performances sweeter and more devout.



Roman Lady of the 1st Century A. D. playing a Greek Kithara

The second great reformer was **St. Gregory** (560-604). He fixed, once for all, the proper place of the psalms in the service. Furthermore, he invented the celebrated method of performing the psalms, which is known as the *Gregorian Chant*. In his time the Latin language was being gradually changed. The musicians did not quite know whether to treat it in the old-fashioned way according to the *length* of its vowels, or according to their *accents*. So Gregory, taking a hint from the Jewish temples, issued a series of simple melo-

dies, or "tones," to which the psalms could be chanted in what we should call a sort of free recitative, or glorified speech. This *Gregorian Chant* was prepared in a masterly way, every syllable of the Latin text being carefully considered. The result was a style of chanting so impressive that it has continued in use right down to our own days.

Besides the *Gregorian Chant*, Gregory issued a number of short metrical hymns, set in a simple manner and not very different from our own. After his time, certain parts of the church-service, which had originally consisted of short prose-sentences, were set to music by Notker Balbulus and the monks of the singing-school at St. Gall (9th century). These prose-sentences were afterwards discarded in favor of rhymed hymns, such as the *Dies Irae* and the *Stabat Mater*, but, though these were in rhyme, the name "proses" was still given to them.

This simple style of singing the psalms and hymns to unaccompanied melody remained in force until the great invention of part-singing, which we shall explain in the next Chapter.

CHAPTER V

PLURAL MELODY

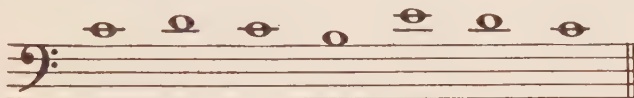
WE have already mentioned more than once that, from the beginning of time down to about a thousand years ago, there was no such thing as part-singing or part-playing. When people sang or played, they sang or played merely one melody. The invention of part-singing and part-playing ("plural melody," as it is called) marks one of the longest steps forward in the history of the human mind.

Plural Melody differentiates modern musical art from ancient musical art much more fundamentally than any other modern art is differentiated from its ancient form. An ancient Greek poet, or sculptor, or philosopher, or architect, or painter, or scientist (if we could resuscitate one) would have very little difficulty in taking up the threads of our modern art and science, for he would have to learn no new mental processes—only a certain adaptation and direction of his own. But to an ancient Greek musician our modern music would mean *nothing*. He might criticize the melodic portion of it, and in time he might be taught to do this intelligently according to our ideas. But our modern harmonic sense, acquired by centuries of painful effort, would be something wholly outside his nature.

It can hardly be questioned that to a philosopher of Plato's time modern science, philosophy, and art (other than music) could easily be made intelligible and *historically probable*. But the idea of a vast, complex art-form built on the simultaneous performance of melodies would appear to him as fantastic a dream as the idea of an art-form built, let us say, on the simultaneous recitation of different poems. So that, if we accept, as the world does now accept, musical speech (song melody) as one of man's highest achievements, we must also accept plural melody as a still higher achievement of his mind.

We do not know *why* this invention suddenly appeared, but we do know roughly *when* and *how* it appeared. Somewhere about 900

A. D. an art, called the art of *organum*, or of *organizing*, or of *diaphony*, sprang up in Rome. It was carried northward to the Franks, and a learned Flemish monk (possibly called **Hucbald**) wrote a book on it. What was this art, that seems so childish to us, but seemed so wonderfully daring to the churchmen of the 10th century? In a word, it consisted of this: When the singers of those days had a tune with which they were familiar, they felt a great desire to sing that tune in two forms at the same time; that is to say, the original tune and the same tune a fourth or a fifth lower. When the original tune went up or down or stayed still, the second tune also went up or down or stayed still. So that if this was the original tune:



the combined version, when the interval of a fifth was chosen, would be



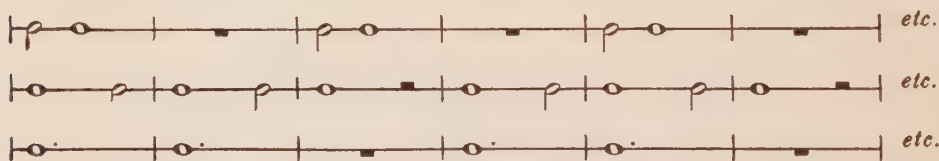
All sorts of elaborate rules were made for guiding singers and organists in this new art. But very soon people began to tire of the way in which the two parts followed each other about in "parallel motion," as it is called. And they began to try the effect of letting one part stand still while the other moved ("oblique motion"), and even of making the two parts move in opposite directions ("contrary motion").

One of their great difficulties at this time was that they had no ideas of "measures" to guide them, and of course no "bars." But this important subject began to be studied by two Englishmen, named Walter Odington and John Garland, and also by Franco of Cologne. Naturally, as they wanted to fit their tunes together as freely as possible one against the other, they had to have some sort of framework on which the tunes (and their words) could be fastened. Eventually they fixed on a three-beat measure as the most suitable for their purposes. Now there were only three ways in

which they could split up a three-beat measure to fit the words that they were setting:



They therefore had to devise a series of patterns (called "ordines") which would provide for every musical emergency. Twenty or thirty of these ordines (or rhythm-schemes, as we should call them) were in use. Some of these seem to us to be highly absurd. But, no doubt, they did good in their time by forcing musicians to think of groups-of-measures instead of word-rhythms. If two readers will take two lines of poetry of different lengths, and try to recite them together so that they exactly fit, they will see how great were the musicians' difficulties at this time. They will also see that the only solution of the problem is the provision of a framework of bar-lines, or *musical measure*.



EXAMPLES OF THE "ORDINES"

The rhythmical pattern chosen was repeated in the melody over and over again. But note that the bar-lines, given in the above illustration, did not then exist. The first rudimentary idea of measure was acquired from the constant repetition of these musical phrases.

At this period of music history all the serious compositions were, of course, sacred. The oldest style was called, as we have said, **organum** or **diaphony**. Then, as the part-writing became freer, the names **discant** and **free organum** were adopted. Later still came the **conductus**, generally a two-part sacred composition, of which the best-known specimen is the *Quen of Evene*. Then came the **rondel**, **rota**, or **round**. The finest example of this is the famous *Sumer is icumen in*, a six-part round written between 1200 and 1250 by John of Fornsete, a monk in the Abbey of Reading, Berkshire. It shows that England, at that time, was at least 150 years ahead of the rest of Europe in musical composition. The last of these musical forms to be mentioned is the **motet**, a three-part composition in which the

chief melody was usually a fragment of plain-song, to which two free parts had been added by the system of "ordines," as already explained.

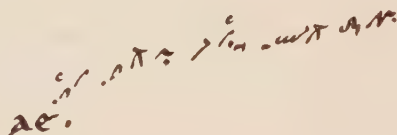
The **hocket** was not a method of composition, but rather a style of performance, in which two singers sang the alternate notes of a single tune. It appears to have been abused very much, and in fact to have become quite a scandal in the Church. Indeed, towards the end of the 13th century, when composers first began to try two-beat measures as well as three-beat, the hocketing and the introduction of secular tunes in the church-service had become so disgraceful that Pope John XXII issued a decree at Avignon in 1322 putting an end to the whole system of discant. He decreed that the services should be sung only to the melodies of the plain-chant, but he allowed the earliest style of organum (the added fourths and fifths) for festival days.

As this made the services much less interesting from the musical point of view, a new style of performance, called **faburden** and **gymel**, sprang up. It apparently started in England, and was regarded as a startlingly bright and effective method of dealing with the plain-song. It can be explained very simply. Where the music consisted of a series of three-part common chords, in the old-fashioned consecutive manner, the bottom part was omitted, and sung an octave higher by the first tenor (the "supranus"). The result was what we should call a series of "sixths" or common chords in their first inversion. This was the system known as "faburden," in French "faulx bourdon," and in Italian "falso-bordone." The gymel, from the very scanty information that we have about it, seems to have been very much the same—only that it dealt with two-part consecutive thirds. Here again the lower part was moved up an octave. The two parts thus changed their relative places, and the result was two melodies at the interval of a sixth from each other.

CHAPTER VI

HOW MUSIC WAS FIRST WRITTEN

SO long as people were singing single melodies only, it did not much matter whether they were written down or not. Memory and a good ear were sufficient for the singers. But directly plural-melody was invented, a "notation," as it was called, had to be found.



*Alt. Diffusa ē gratia.
Of Offerentiar. minor. Cō Diffusa ē.*

Anglo-Saxon Neumes

In the old single-melody days the priests had used a system called the **neumes**. These were a series of signs—dots and dashes and hooks and curlicues—which they wrote on their parchments above each word of the Latin text. These neumes were first written in Byzantium (Constantinople) at a very early date, but they spread all over Europe, and were the only means of writing music for nearly a thousand years. The trouble with them was that they were very vague. They did not fix the voice definitely to any particular pitch. Then again, handwritings differed, so that a set of neumes written in Rome might be gravely misunderstood, or even quite unintelligible at Westminster.

What was needed was a notation that would do away with all this uncertainty. Attempts were made in this direction by Pseudo-

Hucbald,* Odo of Cluny, and Hermann, Count Vehringen. None of these notations survived. However, the first of these had made use of the idea of straight horizontal lines, and this gave a hint to Guido

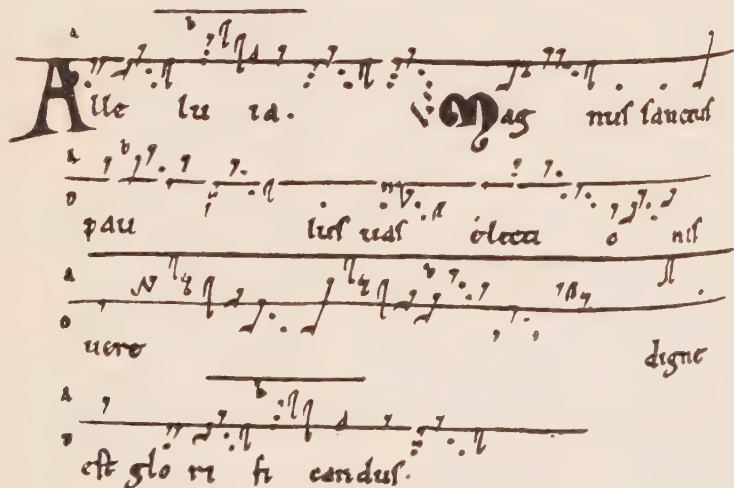
DOMINICA. III.

AG *audete* *in dño semp.*

Reg *viscedet* *domine super che*

Neumes from the St. Gall Antiphonary made in 790 by Pope Hadrian I for Charlemagne, and copied at that time from the original Antiphonary of Gregory, written in 590

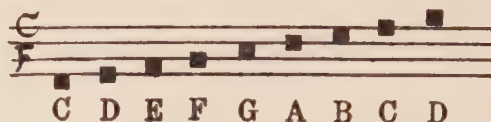
d'Arezzo (990-1050). He drew a single red line above the Latin text, and put the letter F at the beginning of the line. Any neume on that line should be the note F, he said. E would be the note in the space underneath it, and G the note in the space above it. Very



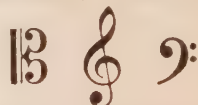
Neumes settling on the lines

*Author of a work which was for centuries supposed to have been written by the Flemish theorist Hucbald, but which is now ascertained to have been written by some other (unknown) author.

soon a yellow line was added above, and lettered C. Then came two black lines, one on either side of the red.



This shows us how our present staff came into existence; and if we remember that the three signs which we still use



are only adaptations of the three letters C, G, and F, we can recognize the fact that our clefs owe their origin to Guido d'Arezzo.

Musicians now had a really accurate notation as far as pitch went, and they had not yet begun to feel the need of a time-notation. However, people began to experiment with the neumes, as they were now placed on the lines and in the spaces of the staff. Some of the neumes disappeared; others were trimmed and altered to suit the musical phrases which they had to represent, and, by the end of the 13th century, they had developed into what was called the **black notation**.



Black Notation

This still remains in use in the Roman Catholic Church. But as the singers often found it difficult to sing passages which were contrary to the general time-signature of the piece, as we should say, the monks hit on the idea of drawing the notes in outline only, and coloring them red. Then, as the singers became surer of their ground, the coloring was omitted to save the writer's time. And, by the beginning of the 15th century, we have the new **white notation**.



White Notation

Finally, as instrumental music became more elaborate, the whole-note (or semibreve) was adopted as the largest necessary note, and

was split up into the half-note (or minim), the quarter-note (or crotchet), the eighth-note (or quaver), the sixteenth-note (or semi-quaver), and the thirty-second-note (or demisemiquaver). But it is worth remembering that though the English word "crotchet" (i. e. note with a crutch or hook) is equivalent to the American "quarter-note," the French word "croche" is still used in its old sense of "eighth-note."

The only time-signatures which need explaining are the **C** and **Ꝣ** which are still sometimes used for 4-4 and 2-2 measure. As this is a very complex matter, we shall merely say that the monks invented a system called **prolation**, in which a circle and a half-circle, with or without a dot in it, represented four different kinds of time. It is from the dotted and undotted half-circles that these time-signatures of ours are derived.

Guido made another invention—what is known as the art of **solmization**. The church singers of his day were singing their melodies—known as the "church tones"—in what was practically our white-key scale, but either with a B-natural or a B-flat. This system they had, of course, inherited unconsciously from the Greeks. Guido took this scale and divided it up theoretically into groups of six notes each (known as "hexachords"), which he called Natural, Soft, and Hard.



Guido's Hexachords

And, to help the memories of his pupils, he took six syllables from a certain *Hymn to St. John*, each half-line of which began in the music on an ascending degree of the scale, and used those syllables both for naming the notes and for singing them. These syllables were UT (afterwards altered to DO), RE, MI, FA, SOL, LA. And if these syllables are sung to any of the "hexachords" printed above, it will be noticed that the syllables MI-FA always fell where there was a half-step in the scale. Hence the expression MI-FA gradually came to mean "the half-step interval."

However, when a B-flat was wanted throughout a piece, the singers felt that the pitch-sign (C) at the beginning of the staff was insufficient and, to their minds, inaccurate. So they placed a little round "b" there; and if it had to be contradicted later, a little square "b." This is, in a word, the origin of our modern *b* and *b*. The *#* also came from the old square "b," but it came much later, and for years the two were practically interchangeable. Finally, towards the end of the 18th century, when the piano and modern harmony began to exercise their influence, the two signs *bb* and *x* were invented for use in extreme flat and sharp keys.

Before we end this Chapter we must say a word about a system of music notation that has now totally disappeared. This is the system of **tablatures**. These tablatures were used especially for the lutes, but also for the organ, and for some of the wood-wind instruments. They were all cumbersome, for they tried to reproduce on paper the actual finger-technique of the instruments. Thus, in the lute-tablatures, there was a staff of five or six lines, each one of which represented a string of the lute. Sometimes the bottom line of the tablature represented the top string of the instrument; sometimes it was just the reverse. Letters or figures were then placed on the lines to show the fingering, and therefore the notes. All this was very awkward. So we must not be surprised to find that the tablature system died a natural death towards the end of the 17th century.

CHAPTER VII

THE NETHERLANDS SCHOOL

THE MODES

THE earliest secular composers were the poet-musicians of Provence (Southern France). They devoted themselves to lyric poetry, and were known as the **troubadours**. The **trouvères** of northern France cultivated both lyric and epic poetry. The most distinguished member of this school was **Adam de la Hale** (c. 1230-88), who wrote the play of *Robin and Marion*. These two groups flourished between about 1275 and 1300. The German **Minnesingers**, or court poets, began a little later, but ended about the same time. Their most famous representative was Walter von der Vogelweide. Still later came the **Meistersingers**, or burgher-poets, one of whom, Hans Sachs (1494-1576), appears in Wagner's *Die Meistersinger*.

But the first serious school of composition was neither in France nor in Germany, but in the Netherlands. Curiously enough it was started by an Englishman, **John Dunstable** (?-1453), who must be regarded as the first great composer under the new conditions of plural-melody. From England the torch passed to the Netherlands, where **Guillaume Dufay** (?-1474) profited much by Dunstable's labors. Dufay sang as a boy in the Papal Choir at Rome, but most of his life was spent at Cambrai. His music was in advance of Dunstable's, though not greatly so. However, without doubt, it was technically and expressively the most perfect that had been written up to that time.

Among Dufay's pupils and followers three may be mentioned: Gilles Binchois (?-1460), Antoine Busnois (?-1492), and Jacob Obrecht (1430?-1500?).

Johannes Okeghem (c. 1430-1513) was probably a pupil of Dufay. He was director of the Chapel Royal in Paris, and a man of tremendous technical gifts. Unfortunately he exercised these

gifts purely on the mental side of music, so that his name has become almost a byword, as the worst sort of dry-as-dust musician in history. On this point we shall say something more at the end of this Chapter. His pupil **Josquin des Près** (1445-1521) was a much greater man and a much nobler composer. Like most of the Netherlanders, he learned his art in the Papal Choir, but when he returned he made it plain to the world that in deep sincerity of feeling and in beauty of effect his music stood alone.

The best known of his successors were Jean Mouton (1475?-1522) and Eléazar Genet, called Carpentrasso (c. 1475-1532).

There are no Italian names to be mentioned at this period; and this is the more strange because, as we have already seen, almost all the great Netherlanders went to Rome for their education. Germany also developed but slowly. Here, however, we must mention the names of Heinrich Isaak (?-1517) and Johann Walter (1496-1570), whose music was associated with the first steps of the Reformed Church.

It must be understood that all the masters, whose music we have been dealing with in this Chapter, were composers of unaccompanied choral music for church use. Their usual method of composing was to take some fragment of plain-song, or even of a secular tune, and use it as the backbone of their composition. Of course, if it was a secular tune, it was generally grossly inappropriate to its sacred object. However, this did not trouble them very much, for their whole purpose—at any rate, down to Josquin's time—was to weave round the tune such an elaborate vocal covering that the congregation could scarcely recognize it. The way in which they did this was to study, almost mathematically, the notes of their principal tune (or *canto fermo*, as it was called), and then to reproduce it in every imaginable form in other parts. It would be reproduced strictly as a "canon," or less strictly as a mere "imitation." It would be put into long notes or into short notes, or used upside-down, or backwards instead of forwards. Music became a sort of Chinese puzzle; and while most of the 15th century musicians were engaged in solving these puzzles, they quite forgot what deplorably ugly music they were writing.

It is because of his strong interest in this sort of music that Okeghem has been blamed. He was undoubtedly one of the worst

offenders, and the only argument that can be employed in his behalf is that this stage of purely mental activity is a necessary step along the road of progress. The musical metal has to be weighed and tested before the great composer can use it. This is possibly true. At any rate we may be quite sure that, if any man was ready to profit by this preliminary weighing and testing, it was Josquin des Près.

In the next Chapter we are going to study the great schools of Modal Counterpoint which flourished in England and Italy during the 16th century. But, as all the choral writing in the middle ages was modal, we may spare a few words here to describe what the **modes** were.

We have already explained that the Greeks had a series of scales, which might be played, at the present day, by beginning on any white key of the piano. These scales were borrowed by the monks; but, owing to a serious misinterpretation of a Greek writer, they understood them to be something which they actually were not. The four chief modes of the Greeks were white-key scales beginning, respectively, on the four notes



The monks (through this mis-reading) made a new series of modes, which were white-key scales beginning, respectively, on these four notes



Furthermore, the four subsidiary Greek modes (which were distinguished by the prefix "hypo") originally began a perfect *fifth* below the chief modes. The monks were incorrect again in this, and made their subsidiary modes begin a perfect *fourth* below their chief modes. They kept the same names (Dorian, Phrygian, etc.), but the scales and their intervals were now quite different. They also

invented a new general title for their modes, calling the chief modes *authentic*, and the subsidiary modes *plagal*.

A great deal might be said about these modes, as they were used by all the great composers down to about 1600, but the main fact to remember is that, as the arrangement of their tones and half-tones was generally different from that of our major and minor modes, the resulting musical color was also quite different from anything that we are accustomed to hear at the present day.

About 1600 the sense of key began to be established, and for about 150 years after that date composers were enjoying the happy experience of writing music that remained in one key. Then, about Haydn's time, began the delightful experiment of making temporary modulations into other keys; but always returning to the old key, or at most going to one that was very nearly related to it. Finally, in the 19th century, began the great "harmonic school," which not only extended the possible harmonies within a key, but permitted the utmost freedom of modulation. But it is to be observed, that however wide-open the gates of harmony have now been set, the dependence on a *definite sense of key* is still with us.

CHAPTER VIII

THE SIXTEENTH CENTURY

THE first date of importance in the 16th century is 1502. This was the year in which **Vespucci** started issuing the works of the Flemish composers to the world from his printing press at Venice. It is important because it means that, from now onwards, we shall find composers of different nations influencing one another in a way that was impossible in the days of manuscript copying.

As might be expected, the Netherlanders (or Flemings) were the first in the field, although they were afterwards easily surpassed both by the Italians and the English. **Adrian Willaert** (1480?-1562), a Netherlander, was the director at St. Mark's, Venice, for which cathedral he wrote many sacred works for double choir. Either he or **Philippe Verdelot** (?-1567?) was the first writer of the unaccompanied secular choruses called **madrigals**. **Jacob Arcadelt** (c. 1514-1570) also wrote and published madrigals in Venice. But by far the greatest among these Flemish writers was **Orlando di Lasso** (1520-94), whose real name was Roland Delattre. He was born at Mons, learned a good deal both in Italy and England, and finally settled down in Munich. His music is of a strong personal type, and his best known work is his setting of the *Seven Penitential Psalms*.

It was now the turn of Italy to take up the burden of musical progress. Hitherto all her music had been written and controlled by Flemings. The first sign of the new awakening was the appointment of the Italian composer Costanzo Festa (?-1545) as *maestro* at the Vatican. After him came the great Roman madrigal writer, **Luca Marenzio** (1560-99), and still later the two Nanini, while Venice gave to the world **Andrea Gabrieli** (1510?-86), **Giovanni Gabrieli** (1557-1612), **Claudio Merulo** (1533-1604), and the great theorist, **Gioseffe Zarlino** (1517-90).

But all these names pale before that of **Giovanni Pierluigi Sante**, who was, in the manner of those times, called "da Palestrina" from

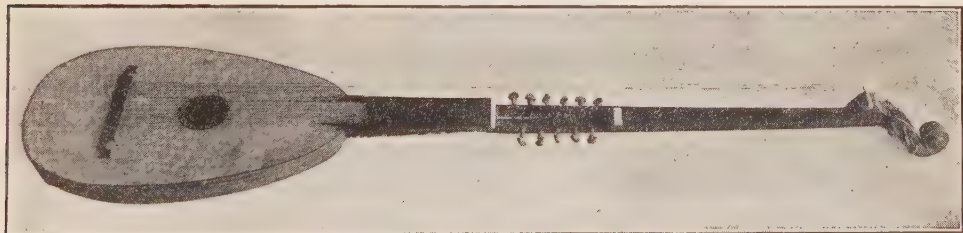
his birthplace. The birth-date of **Palestrina** is not certain. If it was not 1526, it was probably either 1524 or 1525, and he lived until 1594. His instructor was Claude Goudimel (1505-72), a Flemish composer who lived in Rome, and then, after changing his religion and becoming the first and greatest French Protestant writer, was killed at Lyons in the St. Bartholomew massacre. Palestrina held a position as a chorister in the Sistine Chapel, and later as director at the Lateran and at S. Maria Maggiore. But it was not until about 1565 that he assisted in the reform of church music, then in progress, by producing his great mass *Papae Marcelli*. This, in a way, became a standard of perfection for the Roman Church. In all, Palestrina produced 93 masses and 179 motets, besides smaller sacred works and madrigals. His music is of unfailing nobility and dignity, and has been described as "the most serenely beautiful music ever written." From the technical point of view it is the perfection of modal writing. But though his music is strictly modal, one feels in listening to it that in variety, subtlety, and power of passionate utterance, he can challenge comparison with the greatest, not only of his own age, but of all time.

The only continental church-composer whose name has been thought worthy of a place beside that of Palestrina is the Spaniard, Tomas Luis de Victoria (1540?-1613), commonly called **Vittoria**. But without depreciating the latter's gifts, one may say that this is somewhat too high praise; and of the other masters of the Spanish school, such as Morales, Peñalosa, and Ribera, none can lay claim to that honor.

There is, in fact, *no* ecclesiastical composer of this age who can compete with Palestrina in his special field of beauty and serenity. But when the great awakening came in England, with the defeat of the Spanish Armada in 1588, there flowered a school of composers whose work is so happy in its expression, so vivid in its personality, and so brightly illuminated in its spirit, that it can not only challenge but defeat every other organized school of music that had hitherto appeared. These claims, put forth on behalf of what is usually known as the Tudor or Elizabethan School of Music, are high. But they can not be denied, if we examine the evidence at hand—the works of the composers themselves.

Henry VI, VII, and VIII were, like their predecessor Henry IV, distinguished musical amateurs. And it is in their times that we meet with the first important English names since John Dunstable—Robert Fayrfax (1460?-1529), the Hertfordshire man who was organist of St. Albans Abbey; John Taverner, of Oxford (?-1530?); Hugh Aston (?-1522), who may be said to have invented instrumental composition, for he was the first man to devote himself regularly and seriously to the “grounds” and other small forms which were afterwards developed by such writers as Redford, Blithman, Bull, Bird, and Dowland; Richard Davy (?), who wrote the first *Passion Music*; and William Cornysche (?-1524), who devised the pageants for *The Field of the Cloth of Gold*.

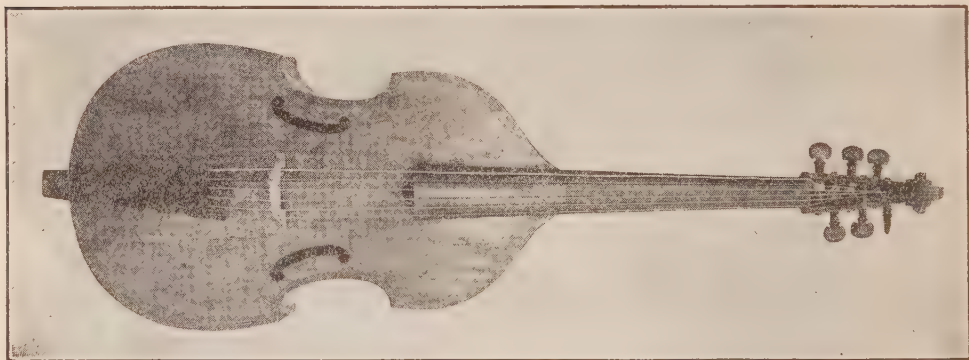
The musical effect of the Reformation in England was not very marked at first. Some composers refused to accept it, and in general the style of the music continued without any break. The services were, of course, translated into English, but beyond that, there was little difference between the old and the new. The actual adaptation of the church service was made by John Merbecke (1523—c.1581). But of much greater calibre was **Christopher Tye** (c. 1500-85), the organist of Ely Cathedral, whose six-part mass *Euge Bone* and anthem *I will exalt Thee* are as fine as anything that had been written up to that time. With his name may be joined that of **Thomas Tallis** (c. 1510-85), who furnished the music for Archbishop Parker's psalter and wrote a number of masterpieces of which we can only mention here the *Cantiones Sacrae* and the *Forty-part Song*.



Italian Chittarone, or Archlute (17th century)

William Byrd (1542-1623), from the length of his life and the astonishing brilliance of his talents, was in a way the central figure of the epoch. Although he served both Elizabeth and James I in

their Chapels Royal, he was a strong Roman Catholic at heart, a man of the most varied accomplishment, and a decided adherent to the new harmonic methods that were coming into force towards the end of the century. **John Dowland** (1562-1628) was almost exactly contemporary with **John Bull** (1563-1628). They were both "touring virtuosi," the one on the lute, the other on the virginals and the organ. Dowland's name is famous for his *Songes and Ayres*, a series of charming melodies simply harmonized with accompaniment of lute and viola da gamba; while Bull's name is associated with his extraordinary achievements in the realm of virginal music. **Thomas Morley** (1557-1602?) was a kind of all-round genius, a delightful madrigalist, a theorist, and an instrumental composer. **Orlando Gibbons** (1583-1625), in the next generation, wrote a series of superb works, of which we can only mention here the *Hosanna to the Son of David*, *O clap your hands*, and *The Silver Swan*.



English Viola da Gamba (made by Smith, London, 1659)

The whole of this great national movement reached its highest point in the publication of **The Triumphs of Oriana** (1601), a collection of 25 madrigals by twenty-three composers, designed to celebrate the peerless qualities of Queen Elizabeth. Of the composers who contributed to this publication the two greatest are undoubtedly Orlando Gibbons and **Thomas Wilbye**. The latter, indeed, may almost be called the Palestrina of the English School. He was born at Diss in Norfolk in 1574, spent most of his life as a yeoman-musician in the service of Sir Thomas Kytson, the owner of the

sumptuous musical house of Hengrave Hall, Suffolk; and afterwards as a gentleman-musician in the household of Kytson's youngest daughter, Lady Rivers, at The Great Brick House, Colchester. There he died in 1638, leaving behind him, besides smaller works, 65 madrigals of unsurpassed spaciousness and beauty. His lighter works, such as *Flora gave me fairest flowers* and *Sweet honey-sucking bee*, are models of delicious refinement. But the true Wilbye is to be found in his more serious works—the works like *Unkind, O stay thy flying* and *Oft have I vowed*, that have a strong tinge of passion and of noble sadness.

Before ending this Chapter a few words must be said as to the collections of music that were made during the century. In the instrumental field the two best known are *Lady Nevell's Booke* (now at Eridge Castle, Sussex), which contains 42 pieces by Byrd, including his *Battle*, the first example of programme music; and the *Fitzwilliam Virginal Booke* (sometimes miscalled *Queen Elizabeth's Virginal Booke*), which contains 291 pieces, including Bull's elaborate *Variations*. In the madrigal field the turning point was the Armada year, 1588, when Nicholas Yonge published his *Musica Transalpina*, and so directed the attention of his fellow-countrymen to the productions of the Italian School. From that day onwards the publication of English madrigals, either singly or in sets, started in good earnest. And the reader can now judge how quickly and how well the Elizabethan composers took advantage of the opportunity to outrival their continental competitors.

CHAPTER IX

INSTRUMENTS OF MUSIC IN QUEEN ELIZABETH'S TIME

THE Elizabethans had a great variety of instruments, most of which they used *in sets* to play very simple music. They called this sort of playing **whole consorts**, to distinguish it from the **broken consorts**, in which instruments of different types took part.

Their wood-wind had for centuries been divided into **reed** and **dulcet**. The "reed" types (called shawms and pommers) consisted of loud, coarse double-reeded instruments something like our oboes and bassoons. The "dulcet" was made up of fipple-flutes or recorders, a pleasantly sweet type, in which the breath was blown against a "fipple" or bevel. The illustration of a seven-holed ivory fipple-flute shows this "fipple" plainly.

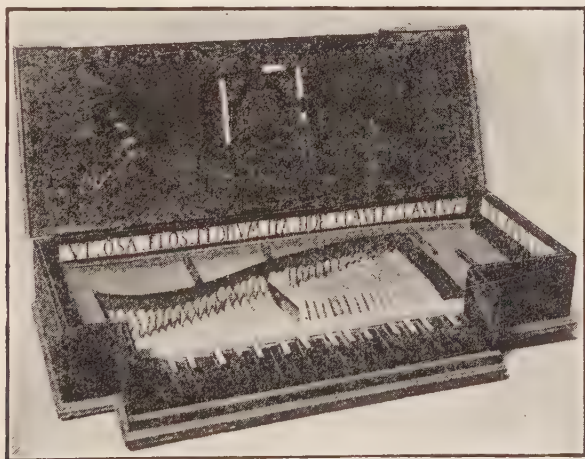


Ivory Fipple-flute

Another type called "cornetts" were curious instruments, usually made of wood, but sometimes of ivory. They were either straight, curved, or serpentine in shape; and were played by means of a cup-mouthpiece and finger-holes bored in the tube. These cornetts were made in sets or "nests," as they were called; and eventually developed into the "serpent" and the "ophicleide." But, in mediæval times, they were almost always used in harmony with the "sackbuts" (that is, trombones). The great cathedrals and abbeys, such as York, Canterbury, and Westminster, all kept bands of "Cornetts and Sackbuts." The tone of the cornett was rich and solemn, with nothing piercing about it. But the strain of playing it was terrible, and this finally led to its disuse.

The **lutes** were plucked instruments of a delicious tone-color. We have already illustrated one in Chapter VIII. This particular "archlute" or "basslute" was the largest of the family; but the most popular was the medium-sized one, called a "theorbo." In the picture of the archlute, notice the vaulted back; the bridge glued on to the belly, and therefore incapable of resisting much tension; and the deep bass strings ("diapasons"), which were not fingered like the higher strings.

The **viols** were descended, through various stages, from an instrument called the **rebec**. They were somber, melancholy instruments, with six strings and a queer system of tuning, like that of the lutes. The most popular of the viols, the *viola da gamba* ("leg viol") was played something like a cello, and was used even as late as Bach's time. The **violins** were just being invented towards the end of



Italian Clavichord, 1537

Elizabeth's reign. But notice the chief differences between the picture of a *viola da gamba* (given in Chapter VIII) and a modern violin; the peculiar outline, the six strings, the "f-holes" curved round in the opposite direction. And, if we could see the other side of the *gamba*, we should find that it has a flat back with sloped shoulders, instead of a moulded back. Let us add that the inter-

mediate step between the viols and the violins was an instrument called the **quinton**.

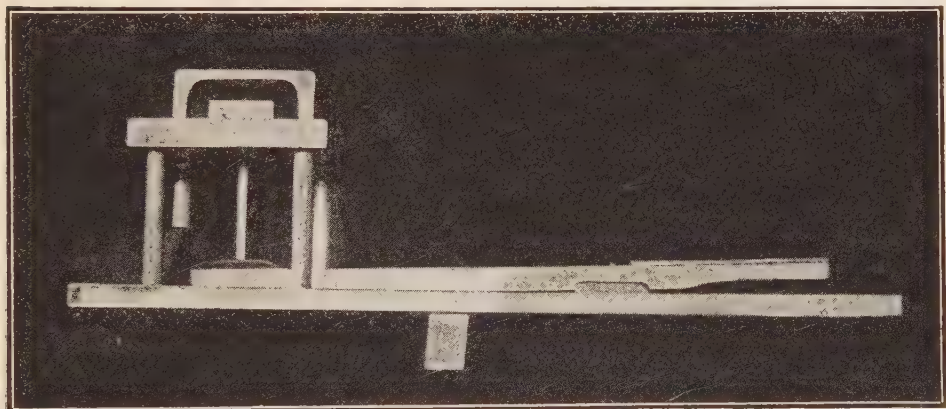
The chief types of keyboard instrument were the **clavichord** and the **harpsichord** (the latter developed from the **spinet** or **virginal**). The clavichord (Bach's favorite instrument) employed the old Greek idea of a bridge under the string. But instead of one *movable* bridge, there was a little blunt oblong of brass under each wire. This brass oblong (called a "tangent") was *pushed* up against the wire when the key was depressed. This can be clearly seen in our illustration of an early Italian clavichord. The touch of the clavichord was exquisitely subtle; for of course, as long as the key was held down, the tangent remained pressed against the wire, and so altered its tone-quality and even its pitch. Furthermore, the sound was but a faint tinkle, so fairylike that the buzzing of a bee would make it scarcely audible. It is interesting to remember that, owing to its Greek origin, the clavichord, in some countries, never lost its first name, the "monochord."



Flemish Virginal, by Hans Ruckers, 1622

Naturally, an instrument such as this had no chance of life in the concert hall or the opera house. The spinet, however, was quite a different instrument. It was practically a plucked harp, mechanically

played from a keyboard. Its general appearance can be gathered from the illustration of a fine Flemish virginal. But, as this does not show the action, we append a second illustration. The finger depresses the key, and that jerks upwards a little slip of light wood (called the "jack"). A quill, or a small piece of hard leather, projects from this "jack," and twangs the wire as it passes. Then a tiny mechanism inside the "jack" itself comes into play—a spring of pig's bristle, which prevents the quill (or leather) twanging the wire again as it descends. These "jacks" needed constant attention.



Model of the Spinet Action

The spinet or virginal was enlarged and improved in many ways, and eventually became the harpsichord, which was the main instrument of Purcell, Domenico Scarlatti, and Handel. A great school of composition was founded on its technique, and, when we come to deal with this school in Chapter XI, we shall give a picture of one of the imposing double-banked harpsichords of those days.

CHAPTER X

THE MONODISTS: SEVENTEENTH CENTURY

WE have already seen how, during the 16th century, the art of unaccompanied choral writing engaged the attention of the whole of Europe, till it culminated in the masterpieces of Orlando di Lasso, Wilbye, Gibbons, and Palestrina. During the first quarter of the next century many composers went on writing in the old "polyphonic" style, as it was called. In England, particularly, some of the older men produced quite vital music of this kind. But almost precisely at the turn of the century an event occurred in Italy which was destined to overthrow the old school of polyphony, and to substitute for it a new style of music based on the idea of accompanied solo declamation. The date **1600**, then, must be remembered as marking the most important change in musical history after that of the invention of plural-melody.

The event to which we have referred was the appearance of the **monodists** in Italy. These monodists were originally a little band of amateurs and reformers who used to meet in the house of Giovanni Bardi, in Florence. The principal members of this group were Jacopo Peri (c. 1560-1630), Emilio del Cavaliere (c. 1550-99), and Giulio Caccini (c. 1546-c.1615)—all composers; Rinuccini, the poet; and Vincenzo Galilei, father of the astronomer. Like the rest of Italy at that time, they were all profoundly interested in ancient Greek art, and they set themselves the task of producing Italian dramas in what they thought was the manner of the ancient Greeks. In trying to do this they not only invented accompanied solo declamation (or *recitative*, as it is now called), but also laid the foundations of both **opera** and **oratorio**. The earliest works of the monodists—those that were written before the close of the century—have perished. But one work survives, the opera *Euridice*, which was written by Rinuccini, set to music by Peri, and first performed in 1600.

Oratorio had a rather different beginning. From the 15th century onwards the Italians had had a sort of religious mystery-play, which

they called *Sacra Rappresentazione*. It was made up of dialogue, music, and folk dancing, with choral-interludes, and was often sumptuously mounted. Some of these mystery-plays were specially introduced into his new "Oratory" by Philippo Neri, the founder of the Congregation of Oratorians at Rome. Thus, the term "oratorio," which then meant nothing more than "a place of prayer," gradually became associated in people's minds with the musical services that were given in this special "place of prayer." By the middle of the century we find the word "oratorio" used in its present sense. The first oratorio was written by Emilio del Cavaliere, and was produced in Rome in 1600—the year after the composer's death. Its title was *La Rappresentazione di anima e di corpo*.

The monodists were, of course, all revolutionists; but a much more daring revolutionist than any of them was soon to appear—**Claudio Monteverde** (1567-1643), who may be called "the Wagner of the 17th century." Monteverde was an innovator and an experimentalist. He cared nothing for the old polyphony. His genius was all for striking situations and theatrical effects, and, in order to make these effects, he was particularly fond of experimenting with a big orchestra. Today his music sounds very crude. But we must not forget that he was the first of the monodists to see that it was not enough for an operatic composer to write a string of dry aimless recitatives, and then leave the story to make its effect on the audience. He saw that, if opera was to survive, the dialogue would all have to be carefully handled by the composer; and especially that the central situations in the drama would have to be extended and intensified, so that they would also be central situations in the music.

Monteverde's operatic tradition was carried on by his pupil Francesco Cavalli (c. 1600-76), who took it with him when somewhat later he settled in Paris. Contemporary with him, but somewhat more advanced in style, was Marc' Antonio Cesti (1620-69), a charming melodist, whose best opera *Orontea* appeared in Venice in 1649. Cesti's master was **Giacomo Carissimi** (c. 1604-74), who developed oratorio in much the same way that Monteverde developed opera, but with a much greater respect for the old choral traditions of the 16th century. His compositions, like all the rest of the music that was written in this "transitional" century, are never

heard nowadays. Still they had sterling qualities, and, by their example, undoubtedly helped to steady the undecided course of music at this time.

Naturally, all this activity in Italy could not fail to have its effect on the music of the other European countries. Early in the century **Heinrich Schütz** (1585-1672) left Germany and came to Venice, where he was a pupil of Giovanni Gabrieli. On his return to Germany he abandoned his theatrical career and set himself seriously to work out the new Italian principles, but he did this in connection with the music of the Reformed (Lutheran) Church. He was a deeply pious man, and, being one of the earliest to show that mixture of mysticism and constructive power which afterwards became so characteristic of the German School, may fairly be looked upon as the first great German composer. In particular, owing to his settings of the *Passion* according to the four Evangelists, he may be viewed as the direct musical ancestor of Bach.

Another composer of this period, an Italian, who exercised a strong influence on the whole organ-school of Northern Germany (and so on Bach) was **Girolamo Frescobaldi** (1583-1644), the organist of St. Peter's at Rome. His work, especially in the direction of fugal writing, was taken up by the Dutch organist Jan Pieterszoon Sweelinck (1562-1621), and passed on through his pupil Adam Reinken or "Reincke" (1623-1722) to the Hamburg school of composers. With him may be mentioned Johann Jacob Froberger (c. 1605-67), another pupil of Frescobaldi, who wrote a great deal for the harpsichord as well as for the organ; Johann Pachelbel (1653-1706), celebrated for his *choral preludes*; and the Danish organist Dietrich Buxtehude (1639-1707), to hear whose playing Bach once walked fifty miles.

In France the outstanding figure at this time was **Jean-Baptiste de Lully** (1633-87). He was the son of a Florentine, called Lorenzo de' Lulli; and, while still young, was brought from Italy to the French court by the Chevalier de Guise. At that time the Italian operas were mounted in Italy without ballets (or dancing). But the taste of Louis XIV and his court was strongly for this sort of amusement. They not only wanted the ballets introduced into their favorite Italian operas, but they also wished to take part in them

themselves. Consequently Lully was set to work at the task of providing these *mascarades* and *divertissements*. Besides doing this, he wrote a great deal of incidental music, many operas on his own account, and a vast quantity of dance music of every kind.

Lully's name is particularly remembered as that of the inventor of the **overture**. Before his time there had been no such thing as a formal introduction to an opera. A few meaningless measures were considered quite enough to show that the play was about to begin. Lully did not write overtures the musical material of which was directly connected with the opera, but he did write overtures that were seriously balanced compositions. This type of prelude may still be heard in the overtures of Handel, and its form was adopted by even such a modern composer as Mendelssohn.

Most of Lully's work was produced at the new Académie Royale de Musique, in other words the Grand Opéra in Paris, which had recently been founded by Louis XIV. As director there, he had ample facilities for mounting the big mock-classical spectacles in which both he and the king delighted. His first complete opera was *Cadmus*, produced in 1673; and, of his other works, the best known are *Amadis* (1684) and *Armide* (1686). He is said to have had the business side of his nature developed just as strongly as the musical, and to have left behind him a fortune of nearly a million livres.

What Louis XIV did in France, Charles II tried to do in England. His tastes, even in religious music, lay in the direction of the lively French style. And, as there were no musicians at his court who could supply him with the music that he wanted, he sent over one of the "Children of the Chapel Royal"—that is to say, a choirboy—called Pelham Humfrey (1647-74) to Paris to study the French music. What would have happened if Humfrey had lived a life of normal length, one can only surmise. He came back to London, began what looked like a promising career, and then died at the age of twenty-seven.

Happily there was another and much greater musician among the Children of the Chapel Royal at about that time, **Henry Purcell** (1658-95), who may fairly be claimed as the greatest, if not the most successful, composer of the 17th century. Purcell, in his short life of thirty-seven years, wrote a great deal of very fine music in

every imaginable form—secular and sacred. The favorite type of play in England at that time was the **masque**, a poetical, fanciful, and somewhat undramatic entertainment that had been popular since the days of the Tudors (16th century). It was a mixture of dialogue, songs, choruses, and stage-groupings, the literary side of which was furnished sometimes by such great poets as Ben Jonson, John Milton, and John Dryden. On the musical side it is noteworthy, not only from the fact that Purcell's happiest inspirations were cast in that form, but because (as we shall see later) Handel adopted it as the foundation of his English style of oratorio.

Purcell's earliest music was for the service of the church; and this was but natural, as he was appointed organist of Westminster Abbey in 1680. During the last seven years of his life he devoted himself more and more to secular music. The finest of his works is undoubtedly *Dido and Aeneas*, an opera which in its musical quality is the high-water mark of the 17th century. Besides this, mention must be made of his *Dioclesian*, *King Arthur*, *The Fairy Queen*, and *The Indian Queen*.

Purcell's music is often compared, much to its disadvantage, with that of Handel and Bach. It is therefore just as well to remember that when the English master died the two German masters were only ten years old.

CHAPTER XI

HARPSICHORD AND VIOLIN

THE man whose operatic achievements carry us over from the 17th century to the 18th is **Alessandro Scarlatti** (1659-1724), the founder of the Neapolitan School. He studied with Carissimi, and throughout his life maintained and extended the honorable traditions of that master. His chief field of activity was opera, and in that field he achieved a success so great that his innovations became stereotyped for nearly a century. In fact, he appears to have found an art form for his solo-songs so congenial to his nature that any excursion outside its limits was scarcely worthy of his consideration.

This form is commonly known as the "aria." Its main features were a recitative followed by a melody to one set of words. Then came a second melody to another set of words, at the end of which the singer repeated the whole of the first melody.

It is obvious that this art form had serious drawbacks. Musically it was tolerable (though liable to become hackneyed), but from the dramatic point of view, it is, to our way of thinking, intolerable. Every time the repeat (called a *da capo*) was made, the action was hopelessly delayed. Care was always taken that the two sets of words expressed contrasting sentiments, and this added to the mental confusion of the audience. A character in the first half of the aria might have a verse in which he said: "I have been conquered in battle." This would be made as doleful and melancholy as possible. Then, in the second half, he might say: "But, at any rate, I can now live in peace on my farm in the country." This would be made as suave and pleasant as possible. And then, just when the audience was settling down to the fact that he was happy and resigned to his fate, they would be all upset by his going back to the first doleful part. In this way the action would be left just where it was when he began his song.

Besides inventing this aria form which, as we have said, spread its

deadening influence over operatic music for more than a century, Scarlatti was the first to introduce the *ritornello*, or little orchestral symphony, which was played between the verses of a song. The type of overture that he favored was not at all that of Lully, but a sort of fantasia, written in three or four independent movements. This form, which composers of that generation did not think worthy of development, eventually became the source of the modern symphony.



Double-banked Harpsichord (Flemish, 17th Century)

We now arrive at a composer who has been called "the father of the modern pianoforte school," **Domenico Scarlatti** (1683-1757), son of Alessandro Scarlatti. It is of course true that pianoforte had not been invented in Domenico Scarlatti's day. He wrote solely for the harpsichord, but, in the amazing brilliance of his technical gifts and in his highly personal treatment of his instrument, he set a new standard in the world and foreshadowed some of the executive devices which we associate with the Chopin-Schumann period.

Scarlatti no doubt owed something of his harpsichord technique

to François Couperin (1668-1733), the French composer who wrote so many of the little sets of dance-pieces that he called "ordres." (These *suites de pièces* or *partitas*, as they were more usually called, were short, light movements strung together, with attractive titles.) He may also have owed something to the harpsichord compositions of Jean-Philippe Rameau (1683-1764), the operatic antagonist of Lully in Paris; but both on the technical and the musical sides of his art he towers above most of the composers of this period.

Scarlatti's greatest title to remembrance lies in the fact that in his "sonatas" he actually managed to construct, for the first time in history, musically self-dependent movements. Their interest is not that they are dance-movements or fugues in disguise, but that they are balanced compositions, logically evolved very much according to our present-day ideas of tonality. In fact, it is not too much to say that we owe to him in very large measure our modern sense of key. And, if we leave out of account one or two works of Purcell, such as his *variations on a ground bass* and his *sonatas for two violins, bass, and harpsichord*, one may safely hazard the statement that there is nothing instrumental in this period to challenge comparison with the work of Domenico Scarlatti.

We have now cast a hasty glance over the field of instrumental development so far as it concerns the organ and the harpsichord. There was, however, another line of musical activity which came into sight towards the end of the 17th century, and stretched out through the first half of the 18th. This was the **Italian Violin School**.

Up to the end of the 16th century, string-playing was confined solely to the viols, a dignified family well fitted to give a rich resonance to music of the vocal-quartet type. Towards the end of the century the first true violins began to be made, and, though the easy-going *gamba* held its place for another hundred and fifty years as the favorite instrument of the musical amateur, the doom of the viols was sounded as soon as the first violin was strung. In beauty, variety, brilliance, and ease of execution there could be no comparison between the two instruments.

The violin now became an instrument worth writing for, and the reforms of the monodists affected this branch of the art just as they affected all the others. The excellencies of the violin, however, were

by no means allowed without a fierce struggle on the part of the old violists. All sorts of objections were made to it as a foolish trivial instrument. We must not then be surprised to find that the date when the Italian Violin School begins is later than the date of the Harpsichord School. Furthermore, it is quite certain (though hitherto it has not been mentioned in any history), that, even when the triumph of the violin seemed to be complete, it was not really so. The smooth old-fashioned methods of the violists were transferred quite unnecessarily to the new instrument. It was in fact not until about Beethoven's time that the lengthening of the neck, the thinning of the strings, and the backward arching of the bow gave players an opportunity of developing a true and expressive violin technique. This is, however, a little in advance of our present subject.

The honor of founding the Italian Violin School rightly belongs to **Arcangelo Corelli** (1653-1713), who holds the same position in the violin-world that Domenico Scarlatti does in the harpsichord-world. He was by no means a Paganini. Indeed, his nearness to the days of the viols made his broad, solid style inevitable. Nevertheless, he understood his instrument thoroughly, and he understood it, not merely from the melodic side, but also from the contrapuntal and the harmonic sides.

His works fall into three distinct groups: The concertos, the chamber sonatas (*sonate da camera*), and the church sonatas (*sonate da chiesa*). In all of these there is a figured bass accompaniment, either for harpsichord, or *chittarone* (that is to say, archlute), or organ. But the two types of sonata differ fundamentally from each other, the chamber sonata being a species of dance-suite with a slow introduction, and the church sonata abstract music developed melodically, rhythmically, and sometimes fugally. The twelve *church sonatas* were published in Rome in 1683, and the twelve *chamber sonatas* two years later. Smooth, easy dignity and an admirable mixture of vigor are the main qualities which have kept, and still keep, Corelli's music in the repertory of the violinist.

Practically every great violin player can trace his artistic lineage back to Corelli, and family trees of this kind have often been printed. But the three most famous of his immediate pupils were Somis

(1676-1763), Francesco Geminiani (c. 1680-1762), and Pietro Locatelli (1693-1764). Somis studied both with Corelli and with Antonio Vivaldi (c. 1675-1743), and it is through him that many of the most distinguished violinists claim descent from the two founders of violin playing—Corelli and Vivaldi. Locatelli's best pupil was the Frenchman, Jean-Marie Leclair (1697-1764). Geminiani was a greater technician than his master, Corelli. In fact, both he and Locatelli were the virtuoso-composers of their day. The former wrote a book on violin-playing, and one of his pupils (an Englishman named Dubourg) led the orchestra at the first performance of *The Messiah* in Dublin (1741).

Vivaldi, though more than twenty years Corelli's junior, is generally regarded as co-founder with him of the Italian Violin School. Junior, again, to him, and eclipsing him completely by the brilliance of his gifts, is **Giuseppe Tartini** (1692-1770). This celebrated player began playing somewhat late in life, as we understand the matter nowadays. Indeed, it was only the accident of his having to hide in a monastery at Assisi that turned his thoughts definitely in the direction of music. Eventually, after a period of earnest study, he settled in Padua.

All accounts agree that Tartini was, at any rate, the greatest player of his generation. After this lapse of time it is not easy to judge the question of comparative merit as between violinists, but in Tartini's case several facts seem to give him an undoubted preëminence. His life in its early stages was not wholly devoted to his instrument. His mind therefore was enlarged and his sympathies broadened. We have evidence of this in his scientific studies of the acoustical properties of vibrating strings. Furthermore, quite apart from the testimony with regard to his playing, we have first-hand evidence of his musical powers in his published sonatas. Of these the two most celebrated are *Didone abbandonata* and *Il trillo del diavolo*. The story goes that the devil played the latter to Tartini in a dream.

After Tartini, we come to a group of violinist-composers, descendants both of Corelli and Vivaldi through Somis. The best known of these are Pugnani (1727-1803), and the great player and teacher, Giovanni Battista Viotti (1753-1824), whose indispensable concertos are a sort of touchstone to all violinists. Viotti's pupils

comprise most of the French School (Baillot, Rode, de Bériot, Vieuxtemps, Alard, Léonard, and others); but these are not so important from our point of view, as they were players rather than composers. In the first half of the 18th century it was as probable that a composer would be a violinist as a harpsichordist, and all the masters of the Italian School have left behind them worthy examples of musical composition. But after the middle of the 18th century, and especially after the invention of the pianoforte, we find that most composers used the newer instrument as their chief study and inspiration. There are a few exceptions to this rule, such as Spohr and Wagner. But in general we may take it that the 19th century composer was a pianist—not a violinist.

CHAPTER XII

GLUCK AND THE REFORM OF OPERA

LIGHT OPERA

THE history of the reform of opera in the 18th century is intimately bound up with the name of **Gluck**. Before we study this history, however, we must look backwards and see what had happened to opera in the previous century. We already know the names of some of the operatic composers of that century, but it is not so much with names that we are now dealing as with the "psychology of opera" as it may be called.

Opera, then, was invented by the monodists, but it was applied by them solely to the reproduction of what they thought were the ancient Greek methods of performance. If we read through a list of the operatic productions of the 17th and 18th centuries, we shall find that there is scarcely a single drama that is not founded on some real or imaginary episode of Greek or Roman history.

Now, an art form, that is so very far away from the ordinary every-day experiences of life as this, is liable to lose its vitality altogether, and to become a mere antiquarian curiosity. Opera, indeed, was in that danger, and it was saved in the 17th century by the singers. These singers probably did not care very much one way or another about the artistic question, but they were unanimous that theories of Greek art must not be exploited too much in the theatre, and that the audiences must be kept enraptured by their singing.

The composers at first gave way grudgingly. However, as time went on, the singers gradually began to acquire more power, and to use it for their own personal ends with such evil effects, that finally the drama itself dropped completely out of sight; and the composer, who had to set it to music, was only allowed to furnish a long string of arias in order to exploit the talents of this or that singer.

Naturally, there was a good deal of grumbling both on the part of the composers and of the more earnest-minded among the audi-

ences. Several faint-hearted attempts were made to mend matters. The man who eventually stepped forward to reform the whole bad system, was the man with whose name we began this Chapter—Christoph Willibald von Gluck (1714-1787).

Just prior to his time there was one strong operatic force active in Europe, Johann Adolph Hasse (1699-1783), a German who had studied both with Porpora (Haydn's master) and with Alessandro Scarlatti. He was originally a singer, and after his return from Naples he became director of the Dresden Opera House, where, in conjunction with his wife, the celebrated singer Faustina Bordoni, he cultivated the airs and graces of the Neapolitan School.

Gluck was fifteen years Hasse's junior. He too was a German, but went to Vienna, where he met Hasse and found the Italian type of opera in possession of the field. From Vienna he went to Milan, and there produced his first Italian opera *Artaserse* in 1741. This was followed by several others of the same kind from his pen. Then came a visit to England, where he had the privilege of hearing some of Handel's massive choral works. But his mind, originally not very expert musically, worked only slowly in the direction of the great reforms which he was planning. He returned to the continent, and continued to write on the old Italian pattern for some years.

Eventually came the three operas in which he established his claim to be the most advanced operatic composer of his day. These, in the order of their appearance at Vienna, were *Orfeo ed Euridice* (1762), *Alceste* (1767), and *Paride ed Elena* (1769).

To the published edition of the second of these (*Alceste*) he added a preface in which he explained and justified his reformation of opera. In a word, this reformation consisted of replacing the drama where it originally was in ancient Greek times—in the place of first importance. This involved "the restricting of the music to its proper function—that of seconding the poetry by enforcing the expression of the sentiment." All the dull interpolated arias were to be thrown overboard, and the voices were to be compelled to fulfill their proper tasks—the declamation of the words of the play. In addition to this, he intended to make the orchestra something more than a "big guitar" to accompany the singers; in fact, to give it also "its proper

function"—the function of acting as a mirror to reflect and illustrate the action on the stage.

Gluck's reformation in opera, which was in essence much like the reformations of Wagner and Debussy in the 19th century, was successful in Vienna, but not sufficiently so to please the composer. At that time there was an Austrian princess on the French throne, Marie Antoinette, wife of Louis XVI. Gluck had taught her singing before she left the Austrian capital, and so could look to her for help. Accordingly he moved to Paris, where in 1774 he produced his *Iphigénie en Aulide*, and in 1776 revised versions of *Orfeo ed Euridice* and *Alceste*, as well as a completely new opera *Armida* (1777).

It was during his stay in Paris that the famous war took place between him and Piccini, or rather between the adherents of the two composers—the Gluckists and the Piccinists. Nicola Piccini (1728-1800) was a successful, and even able, composer of Italian opera. He came to Paris, made a great success with a French opera called *Roland*, and thereupon was pitted against Gluck. The whole of the aristocratic world of Paris was divided into two camps over this dispute, and at the height of the quarrel it was proposed that both the composers should set the libretto of *Iphigénie en Tauride*. Both *did* set the libretto. Gluck's appeared with great success in 1779. Piccini's was not ready so soon; but another work of his, called *Atys*, made a tremendous hit. Finally, in 1781 his setting of the test piece was staged. It was successful, but less so than Gluck's. However, Piccini was by no means overwhelmed. He continued to write for the Paris opera. Gluck wrote nothing more, except a small work called *Echo et Narcisse*, and over both of them shortly lowered the dark clouds of the coming French Revolution.

This short study of the serious operatic reformation would not be complete without some reference to the establishment of the lighter forms of opera in the Europe of the 18th century. None of these was, of course, a reformation in the strict sense of the word, but, as they were all protests, and mostly successful protests, against the lengthy boredoms of the conventional opera of this period, they may legitimately be considered here.

It was in 1705—almost exactly one hundred years after the inven-

tion of opera—that the first Italian opera was produced in London. It met with instant success from the aristocratic portion of London society, and has managed to maintain itself as a cult there from then till now. In the ranks of the less aristocratic, however, it raised a bitter degree of hostility. It was disliked for two distinct reasons: First, its *unnatural method*, that is to say, its declamatory recitative; and second, its *subjects* which (as we have already seen) were always drawn from classical antiquity, either gloomy or heroic, or both at the same time.

As a protest against this kind of opera, a new type, called **Ballad Opera**, was invented, and, that it was a *conscious* protest, may be gathered from the fact that, in the introduction of the first and best of this series, *The Beggar's Opera* (1727), the author says: "I have not made my Opera throughout unnatural, like those in vogue; for I have no recitative."

The Beggar's Opera and its successors "drew all the town," as the phrase went in those days. But it was musically a timid type of opera, incapable of much development. It was made up of all kinds of popular songs, some written for the occasion, and others adapted from existing folk music. In addition, there were dances and short orchestral numbers before and between the acts. The whole of the "plot" was spoken dialogue. This brings us now to our main point, which is that Ballad Opera could not develop, because it refused to recognize the explanatory connecting links of the drama as fitting for musical treatment. The "situations," such as they were, were admitted to call for music, but even here the English preferred a placid, or merely light and happy, type of music. Consequently the Ballad Operas "got nowhere"; and the last of them (*Galligantus*) appeared no later than 1758.

In Germany a somewhat similar type of opera, called the **Singspiel**, began to be produced about the middle of the 18th century. Its lineage was much nobler than that of the English Ballad Opera (which, indeed, had no lineage at all); for it was a secularized offshoot of the ancient Miracle Play. Like the Ballad Opera, however, it relied on spoken dialogue. This type very soon struck its roots deep into the German and Austrian soil. It grew and flourished, and there was a notable tendency towards an extension of the musical interest in the

important dramatic situations. Many eminent composers, including Haydn, wrote in this form, and Mozart gave the name "Singspiel" to two of his operas; though, in this case, the title merely indicated that the dialogue was spoken instead of being set to formal recitative.

In Italy light opera had a quite different beginning. There it was the custom between the acts of a heavy opera to interpolate a humorous episode, or even a single humorous number. In time these humorous scenes or intermezzos became stitched together, with the result that two plays were frequently given during an evening—a serious, and a comic—the acts of one being sandwiched between the acts of the other. Then later, when the comic play had been completely detached and was produced as a separate entertainment, it received the name **opera buffa**. The classical example of this kind of light opera is the *Servà Padrone* by Giovanni Battista Pergolesi (1710-36).

In the middle of the 18th century this type of light opera was transported to Paris; and, though not much acclaimed at first, was afterwards so successfully developed by the French that their brand of it, **opéra comique**, may be said to be the most characteristic idiom of the French stage. It is noteworthy, however, that (as with the German Singspiel) when the French use the term technically, they mean by it "opera with spoken dialogue."

It is hardly necessary to add that none of the early light-opera forms was precisely like our modern Comic Opera.

CHAPTER XIII

SOME EXPLANATIONS

Fugue. Toccata. Divisions. Ground. Suite. Partita. Sonata. Chorale. Passion.

WE have now reached the point in history where stand the names of the two great classical composers, Handel and Bach. It is no exaggeration to say that theirs is the earliest work to survive in daily use in our concert programs—a mournful commentary on the fleeting nature of music.

Neither Handel nor Bach was the founder of a school of music. Bach in particular was a sort of royal by-road that led nowhere. By the force of his genius he carried music to such a pitch of perfection that his immediate successors broke away completely from his traditions, and adopted a new and simpler style. The monodists in 1600 probably felt that there was nothing more to be said in the Palestrina vein. Similarly, the Viennese who followed Bach (whether they knew his music or not) felt in their bones that their new ideas needed new methods of musical expression.

Thus, it is often said that, as Palestrina was the last and greatest of the School of Vocal Counterpoint (or polyphony), so Bach was the last and greatest of the Fugal School. And this word "fugal" leads us to the reflection that, before we can understand and appreciate the works of Handel and Bach, there are a few musical terms that need explanation. Most of them are quite simple—but they do not explain themselves. So that before we proceed, in Chapter XIV, to study the lives of Handel and Bach, we had better clear the ground of these musical terms, and, in a chapter devoted to these explanations, we shall probably need to glance both backwards and forwards.

In the 16th century there was practically no idea of musical form at all. Music was based solely on vocal phrases, and these, again, were of course based on the actual words which the vocalists had to sing. The underlying rhythmic beat of measures was, except in the simplest dance-tunes, only very slightly perceived. Furthermore, there was very little understanding of the fact that what was suitable for voices was not so suitable for wind instruments, less suitable still

for stringed instruments, and even less suitable for keyboard instruments of the harpsichord kind. In other words, till Monteverde's time and even later, the technical limitations and the technical proficiencies of instruments were scarcely considered. Even Monteverde only dimly saw that the musical effect of one set of instruments was different from the musical effect of another set.

Two instruments alone had been considered at all deeply by composers, and these were the organ and the harpsichord. Now, the organ needs very special treatment. It has practically no means of differentiating one tone from another by means of accent, or increased force, so that, if it is not merely to sustain notes or to play chords and simple tunes—that is to say, if it is to be musically interesting—it needs constant movement.

This sort of movement, made up mostly of the strict imitations called "canons," had (as we have already seen) been constantly used by the 15th century choral writers of the Okeghem and Josquin school. But the organ is, of course, not nearly so limited as the human voice. In tonal range, rapidity of movement, and sustaining power, it is its superior, so that when Frescobaldi began experimenting in this direction, he found that many things which were possible on the organ could not be performed by an unaccompanied chorus. His main object was to keep the musical interest alive in his compositions, and this was secured by continually making the chief tune (or "subject") fly from one part to the other. Hence, from the Italian word "fugare," which means "to fly," came the word *fugue*.

We have already mentioned in Chapter X the names of Frescobaldi's contemporaries and successors who developed this new art of fugue. We need, therefore, only add that it was continued, mainly as a method of expression for the organ and for the chorus, for more than 150 years, and that it reached its perfection in the works of Handel and Bach.

By their time it was a strictly formal composition in which the subject was announced in one part. Then the second part entered with the same melody (but now transposed and called the "answer"), while the first voice continued with a passage that was called the "counter-subject." In this way all the parts entered; and after

a period of development, in which all sorts of devices were employed, the whole fugue was brought to a close by a well-knit passage, called the "stretto." This description may make the fugue appear to be more formal than it really was. It *was* undoubtedly formal—but it was also fairly elastic. It could contain music portraying all kinds of emotion from grave to gay, and in the hands of a master, such as Bach, it sometimes became sublime.

The other 16th century organ form began even earlier, in the time of the two Gabrielis at Venice. This was the **toccata**—the first instrumental form to establish itself independently of the chorus. It consisted of fairly brilliant scale-passages and figures supported by a simple accompaniment. But although the toccata form was used by some of the greatest masters, it never attained the universality of the fugue.

We now come to the harpsichord. Here we have an instrument precisely the opposite of the organ, an instrument which while clearly defining the tones, is quite incapable of sustaining them. Any music of a singing nature is useless here. The style will have to be broken up and full of movement, and if anything *legato* is attempted, it will only be made bearable by a profusion of those ornaments (called "agréments") which Louis XIV's harpsichordist, de Chambonnières, invented when he forsook the organ and took to the harpsichord.

This is, indeed, the character of the instrument. Consequently we find that, from Elizabethan times, sets of **divisions** or **variations** were written for it. These were often founded on a repeated subject in the bass, which was then called a **ground**, or a **ground-bass**. But the type of harpsichord music which was in the greatest favor for the longest number of years was the **suite**. This form, often known as the **partita**, contained several short movements of a rhythmic, dance-like character, well contrasted and well worked out from the technical point of view. It was much liked by Couperin; then taken up by Domenico Scarlatti, who made it and the fantasia his specialties; and it then continued in general European use till it reached its final form in the hands of Handel and Bach.

As we have already dealt with the chamber sonatas and church

sonatas of Corelli, it is only necessary to warn the student that the word **sonata**, as used during the 17th and 18th centuries, means something quite different from our present-day sonata. The number of its movements was not fixed. It was very often only two, but was sometimes three, four, or even more. The movements did not *balance* each other at all, like the movements of a modern sonata. Furthermore, the subjects were either what may be called specialized dance tunes, or else were such as could be treated fugally—but not usually as strict fugues. Neither Handel nor Bach made any great use of this old sonata form. Bach preferred the pure fugue as a vehicle for his thought; and Handel, both in his suites and sonatas, took a great many liberties, as if the form did not interest him much.

The word **chorale** is to North German art what the word plain-song is to Italian. It means only a hymn-tune, but the part that it played in the religious music of Germany can not be measured by these mere words. In the first place, the chorale was identified with the Lutheran Reformation. Its roots, therefore, were deep in the movement that had brought the hearts and minds of the people into the service of their national church. Everyone sang the chorales, so that when the first German composer, Schütz, began to use them as a basis for his deeply religious and mystical settings of parts of the gospels, his work was at once hailed as having within it the seeds of abundant greatness to come. Many composers used the chorale after Schütz's time, but it is, of course, principally identified with the name of Bach, who, following in the steps of his many German predecessors, not only based on it much of his sacred choral music, but also used it as the foundation for his finest organ compositions.

On the word **Passion** a great deal might be written. We have already learned how Italian oratorio began. We may add to that knowledge by saying that its subjects were drawn from the whole field of church history, as well as from the Old and New Testaments. In England the masque was the basis of the oratorio, and thus it often had a somewhat secular, literary, and choral-society-like tinge. In Germany, on the other hand, it had been the custom for many years to give a sort of dramatic reading of the story of the Passion, according to one or other of the Evangelists. At this reading, which took place^c on Good Friday, the words of the separate characters were

allotted to separate readers while the choir took the part of the masses of the common people—the “turba” as it was called. And from this simple but affecting beginning springs the whole line of German choral works which culminates in the great settings of the *Passion according to St. John* and the *Passion according to St. Matthew* of Johann Sebastian Bach.

CHAPTER XIV

HANDEL AND BACH

THE names of Handel and Bach are always linked together. They were born in the same year; they were both Germans; they both played the organ and the harpsichord; they were both masters of the Fugal School; and finally they both ended their lives in total blindness. When we have said as much as that, however, we have mentioned most of their points of similarity.

Georg Friedrich Händel (1685-1759) was born at Hamburg, and it was in that city that he first made active acquaintance with musical life. There was in Hamburg at that time an able German, named Reinhard Keiser (1674-1739), who had managed to make the Hamburg Opera House one of the artistic centres of Europe. Handel entered his orchestra as a junior violinist, was shortly promoted to play the accompaniments on the harpsichord, and before long had produced his first opera there, *Almira* (1705). It was probably in Keiser's opera house that Handel first acquired the habit of "patching together" musical numbers of various composers to make a complete work. This habit of Handel's, which he retained throughout his life, has been severely criticized, and indeed there is scarcely a good word to be said for it. From the composer's point of view, if the work is announced as his own, it verges closely on *theft*. But the serious audiences of that day were much like the comic opera audiences of our own. So long as they enjoyed the music, they did not care who wrote it.

About two years after the production of *Almira*, Handel went to Italy, where one of his operas, *Rodrigo*, was produced at Florence in 1707, and another, *Agrippina*, at Venice in 1708. In Italy, Handel made good use of his time—or perhaps it might rather be said "made bad use of his time," for he spent it in mastering all the operatic tricks of the Italians. In 1709 he returned to Germany, and there became Kapellmeister to the Elector of Hanover, afterwards King George I of England.

The turning point in Handel's career came in 1710 when he crossed to England and wrote in a fortnight an opera which created a furore. This was the celebrated *Rinaldo*, a work which practically made him in London. Let us observe here that London was ideally fitted to be the scene of Handel's labors. The only native musician of any importance there was Thomas Augustine Arne (1710-78), the composer of *Rule, Britannia*. But Arne, as one can see from his dates, was only beginning life when Handel was beginning London life; and he was never strong enough to compete with the elder musician. Furthermore, the latter was always anxious to give his public what it wanted, and as its two main cravings were for sacred choral music and Italian Opera, Handel, with his German and Italian training, was the ideal composer for the English.

In London, therefore, he remained for the rest of his life, except for his periods of duty in Hanover. He partially anglicized his name, which he now wrote "George Frideric Handel," and entered the service of the Duke of Chandos, as music director at Cannons. It was there that he wrote the *Chandos Anthems*, *Acis and Galatea*, and a work called *Haman and Mordecai—A Masque*, which was afterwards produced as his first "oratorio" *Esther*. (See Chapter X.)

He next took up the direction of *The Royal Academy of Music*, an institution with a fine name, but which was nothing more than an aristocratic joint-stock company to produce Italian opera in London. His first success there was with *Radamisto* (1720). This opera was followed by thirteen others, the best of which were *Ottone* (1722), *Giulio Cesare* (1723), *Rodelinda* (1725), and *Scipione* (1726). Very shortly an operatic war broke out. In this war, which preceded the Gluck-Piccini war by more than half a century, his opponent was Giovanni Battista Bononcini, or Buononcini (1660-1750), an Italian who had been specially engaged by one section of *The Royal Academy of Music* in the hope that he would outshine Handel. Besides these worries, there were violent quarrels among the women singers. *The Beggar's Opera*, meanwhile, was drawing away the paying public. Finally, *The Royal Academy*, having lost £50,000, decided to go out of business.

However, Handel was by no means the type of man to be beaten by misfortune. He and Bononcini started rival opera houses, each

writing his own operas. The history of this period is sordid and depressing, but the result to Handel was that he found himself, when past middle life, bankrupt, and, through a stroke of paralysis, apparently incapable of further work.

Yet, amazing as it may seem, it was only now that his great career as an oratorio writer was to begin in earnest. In 1704, before he left Hamburg, he had made one fine choral setting of the *Passion*, and another in 1716 for the Elector of Hanover. Now he returned to this form, and as the English had, outside their churches, no chorus tradition except such as was associated with their masques, he saw his opportunity for a great development.

At first he appears to have been undecided as to his exact line of action. *Acis and Galatea* was staged with scenery. But eventually his course was determined by the accident that the authorities would not allow him to produce ordinary operas at his theatre during Lent. Hence came his first genuine oratorio *Deborah* (1733), a patchwork affair which the public supported so heartily that it was followed by the long procession of tremendous choral compositions which have made the words "oratorio" and "Handel" almost synonymous to the English-speaking race. Of these perhaps the greatest are *Samson* and *Israel in Egypt*. *Semele* and *Hercules*, less important from the choral point of view, are notable as prophetic examples of declamatory recitative. Finally, in 1741, Handel wrote and produced (in Dublin) his oratorio *The Messiah*. In this, his most celebrated work, he abandoned all dramatic and operatic elements, and went back to the purely reflective type of music. A great authority has called it "more an act of worship . . . than a dramatic oratorio." His last work *Jephtha* was written in 1751.

Handel's closing years, like those of Bach, were made heavy by failing eyesight, and, again like Bach, an operation totally blinded him. He outlived Bach by nine years.

The exterior life of **Johann Sebastian Bach** (1685-1750), unlike that of Handel, can be told in a few sentences. He was born at Eisenach, of a prolific musical family, which lasted from Stuart to Victorian times. After holding positions as organist at Arnstadt and other places, he was appointed organist at Weimar, where he wrote

his earlier *Church Cantatas* and much of his finest organ music. He was next (in 1717) made Kapellmeister to an ardent lover of instrumental music, the Prince of Anhalt-Cöthen, where he re-arranged sixteen of the Vivaldi violin-concertos, wrote the *Concerto in D minor for two violins*, the six *Brandenburg Concertos*, the *French Suites*, the *Italian Concerto*, and the first half of the famous *Das Wohltemperirte Clavier* (or Forty-Eight Preludes and Fugues), a series of pieces for the clavichord (now played on the piano) designed to prove that it was more practical to have *all* of the twenty-four keys very slightly "out of tune," than to have the simpler keys perfectly in tune, and the more extreme keys so much out of tune as to be useless.* Bach's last appointment (1723) was as organist at St. Thomas and St. Nicholas churches in Leipzig and as cantor of the St. Thomas School there. It was in Leipzig that he wrote his later *Church Cantatas*, the *Mass in B minor*, the *Passions*, the *Partitas*, the *English Suites*, and the second half of *Das Wohltemperirte Clavier*.

Such is the record of his exterior life. But it is in his inner life that the real Bach is to be sought. There we have a record of such astonishing industry, vitality, and earnestness of purpose, as has perhaps never been shown by any other human being. In the *Mass in B minor*, the *Magnificat in D*, and the *Motets*, he shows an almost superhuman mastery of his musical material, so much so that to serious musicians these stupendous choral works are the "alpha and omega" of their art.

But it is in his two *Passions* (the only two of his that survive) that Bach shows that wonderful mixture of mysticism and reflective piety that place him on a pinnacle unapproached by any other composer. The first of these, the *St. John Passion*, was written while he was still at Cöthen and first performed at Leipzig on Good Friday 1724. The greater of the two, the *St. Matthew Passion*, was written at Leipzig, first performed there on Good Friday 1729, and afterwards partially rewritten for another performance there in 1740.

Bach's position on the instrumental side we have already hinted at. He was the summing up and culmination of the music of his

*This subject, known as "temperament," will be understood by the student when he takes up the study of Acoustics.

time. But he was not an innovator. He preferred the partita, the toccata, and the strict fugue as his methods of expression, and he carried them to such an unbelievable pitch of perfection that, after his death, it was a certainty that composers would have to seek new paths. On this point we shall have something to say later.

It should be added that Bach's career has sometimes been divided into three periods—the Arnstadt-Weimar, the Cöthen, and the Leipzig. This, however, except as an aid to memory, has not much importance, beyond the fact that Bach was naturally always ready to take advantage of his opportunities in the way of organ, orchestra, or chorus, as they came along. The only external event of his life that has attracted attention is his celebrated visit to Frederick the Great, who received him with great cordiality. Bach's eyesight, like Handel's, failed him towards the end of his life. He was operated on by the English oculist, Taylor—but the result was complete blindness.

CHAPTER XV

THE TRANSITIONAL PERIOD

THE BEGINNINGS OF THE SYMPHONY

WHEN Bach died, in 1750, there was a blank in Leipzig, and perhaps also in a few other small German towns where he was known. But the world in general was quite unaware of the loss that it had sustained. Bach's work was too severe and too much detached from every-day life to allow its universal acceptance. Even German musicians, with the exception of those at Leipzig, continued to be ignorant of such a masterpiece as the *St. Matthew Passion*; and this state of mind remained until Mendelssohn began his study of Bach, and performed the work in Berlin in 1829. This was the first performance outside Leipzig, and probably also the first performance in the 19th century. The effect, both on Mendelssohn's mind and on the minds of all serious musicians in Europe, was overwhelming; and this influence has been maintained from then till now. But it must be remembered that in those eighty years the whole face of music had been changed. The revival therefore could not influence composers *technically*. On the *spiritual* side, however, Bach's expressive solo-writing, and his handling of the chorus, both as a reflective and as a dramatic medium, produced the profoundest impression. It is not too much to say of Bach that his influence on music has been greater than that of any other composer, and his tremendous genius is more and more universally recognized.

Handel's death in 1759 probably seemed to the world to be a much more important event. He had been a big active figure in a big active town. He was connected with all sorts of undertakings, and always kept his face to the sun. He had composed and conducted, managed opera houses and concert seasons, and fought a long hard fight in the public eye. As far as musical activity went, he had concentrated into his own hands the whole life of his adopted country. When he died, the musical clock stopped ticking in England.

And the English people, devoting their energies to the tremendous issues connected with Canada, India, and the overthrow of Napoleon, may almost be said to have spent the next hundred years of their musical life in giving performances of *The Messiah*.

Things were different in Germany. Bach had a few contemporaries who produced worthy music. Besides his *Italian* contemporary, Domenico Scarlatti, there were Johann Kuhnau (1677-1722), his predecessor at the St. Thomas School in Leipzig, and Johann Gottlieb Muffat (c. 1690-1742). Both of these were instrumental writers of some distinction. Then there was Johann Mattheson (1681-1764), composer of music and writer of theoretical works on musical subjects. Junior to all this group, and immortalized by Robert Browning, was the Italian, Baldassare Galuppi (1706-84), who, besides his many operas, wrote sonatas, and had the good luck to be the teacher of Dimitri Stefanovitch Bortniansky (1752-1825), the founder of the Russian School.

However, by a very happy stroke of fortune, it was not any of these who bridged over the somewhat desolate time between the end of the Fugal School and the beginning of the Harmonic School; but two of Bach's sons—**Carl Philipp Emanuel Bach** (1714-88), sometimes known as "Bach of Hamburg," or "Bach of Berlin"; and **Johann Christian Bach** (1735-82), sometimes known as "English Bach," or "Milanese Bach."

The elder of these, C. P. E. Bach, had more of his father's seriousness of purpose and strength of character than any other composer of his generation. Furthermore, unlike his father, he had a considerable interest in the immediate future. He probably knew more clearly than any one else in Europe that the last word had been said on the subject of fugal writing, and that harmony and modulation were now to come into their own. Consequently, in his symphonies, sonatas, and fantasias, we find him reaching out blindly towards a method of musical expression which, in the nature of things, he could never touch. He had the misfortune to live at a moment of transition. But that does not detract from his artistic achievements. And it is not the least of his honors that the youthful Haydn selected his sonatas as his principal study.

The younger Bach was called *Johann Christian*. He must not be confused with *Johann Christoph* Bach (1642-1703), a relative of the great Bach, and therefore of his own, who wrote the celebrated motet *Ich lasse dich nicht*. *Johann Christian* Bach, as will be seen from his dates, was twenty-one years the junior of his brother C. P. E. Bach, and fifty years the junior of his father. Indeed, he was three years junior to Haydn, the first representative of the new Harmonic School, so that he must not be regarded as one of the fugal Bachs at all. The following little table of birth-dates will make this fact clear:

J. S. Bach.....	1685
C. P. E. Bach.....	1714
Haydn	1732
J. C. Bach.....	1735

Johann Christian Bach received his two nicknames ("Milanese" and "English") from the fact that soon after the death of his father he went to Italy, where he became organist of Milan Cathedral. In Italy he forgot Germany almost completely, and absorbed the Italian style so whole-heartedly that, when he finally settled in London, he was able to make himself one of the most popular composers of the day. He wrote a great deal of harpsichord music—chiefly sonatas, and also attacked the bigger instrumental forms, and even opera. But the most interesting point in his career for us is the fact that, when Mozart made his year and a half's stay in London as a *Wunder-kind*, he there met "English Bach" and received from him much encouragement and good advice.

It is pleasant to think that, while the great *Johann Sebastian's* music was lying underground with him in his grave, two of his sons were thus taking his place, and exercising a happy influence on the two youthful geniuses, Haydn and Mozart—in whose hands lay the future of music.

It need scarcely be said that, as we now approach the age of symphony, the (modern) sonata, and the string quartet, we may expect to find changes in this transitional period—changes that broke up the ground for the great masters of the Viennese School.

In instrumentation, Handel, who could have done so much, was

so busy that he was able to do but very little. He showed occasionally, as in his trombone writing (*Israel in Egypt*) and in the flute trio for the letting loose of the birds (*Rinaldo*), that he knew the value of careful scoring. But, in general, his plan was to have squads of fipple-flutes, cross-flutes, oboes, and bassoons, using them as so many additional choral parts, and then bringing up his brass when he wanted noise.

Bach's plan was to select his tone-color at the beginning of a movement, and then to score the whole of the movement in that tone-color. But there is often considerable doubt as to how and why he made this preliminary choice. It has even been suggested that sometimes it must have been due to the accident of his having this or that instrument available at the moment. Apart from this question, however, and apart from the fact that he often treats his instruments as if they were organ-stops, needing no effort on the part of the player, the resulting sound is terribly monotonous to our modern ears.

It was just in this department that his son, C. P. E. Bach, managed to strike out new paths in his symphonies and to infuse variety and life into the orchestration. The **symphony**, indeed, begins to loom above the horizon long before the days of Haydn. Its fountain-head was the operatic overture, which (as we have seen) was originally nothing but a few meaningless measures of music. Lully, Alessandro Scarlatti, and Gluck, all had a hand in vitalizing this form. But the typical Scarlatti "Overture before the opera," as it was called, eventually solidified into a three-movement work: The first movement—a broad allegro; the second—short and slow; and the third—gay and light. These overtures soon began to be heard at concerts, as separate works; and from the fact that they were often scored for strings and two pairs of wind instruments, were often called Overtures, or Symphonies "in eight parts."

It was at Mannheim that these bald attempts at symphonic writing first began to move in an artistic direction. The conductor of the Elector's orchestra was a violinist, Karl Stamitz (1719-61); and it is to him that the credit must be given of being the first man to study the orchestral ensemble as an art. Before his day, orchestral musicians merely played either loud or soft; and if there was any

unanimity of phrasing, it was only by accident. Stamitz appears to have taken up this side of music with courage and enthusiasm. And it is quite clear that it was from the Mannheim orchestra that Mozart got his first inkling of what orchestral expression might be.

CHAPTER XVI

HAYDN AND MOZART

FRANZ JOSEPH HAYDN (1732-1809), the first and oldest of the "Viennese School," was born at the little village of Rohrau, in lower Austria. He came of peasant stock, for his father was a wheelwright, and his mother a cook. Both of them were musical, devout, and personally neat and careful. Haydn therefore *began well*.

His first experiences of musical life were as a chorister at the Cathedral and at the Court Chapel in Vienna. But when his voice broke he had to look out for himself. For a short time he was in need, but this was the only period of his life in which he had not favorable surroundings. He soon began to compose; and, as we already know, studied the sonatas of C. P. E. Bach. Presently he attracted the attention of Niccolo Antonio Porpora (1686-1766), with whom he worked at composition.

Porpora took him to Hungary where he met, not only Gluck, but also the first of the noblemen who (to their lasting credit) were to give him the opportunity of steady improvement in his art. This was Karl von Fürnberg, in whose house he wrote his earliest string quartets. His next patron was Count Morzin, who maintained a small private orchestra. It was here that Haydn began to compose his first symphonies. Then came his almost life-long connection with the two great Hungarian noblemen, Prince Anton Esterhazy and his brother and successor, Prince Nicolaus Esterhazy. He was Kapellmeister to each of these in turn. They were both enormously wealthy; and at the Esterhazy palace at Eisenstadt, and afterwards at Esterhaz, Haydn found himself in command, not only of a permanent full orchestra, which was always in residence there, but also of a theatre and a chorus, with soloists and all the other requisites for giving performances on a big scale.

In these ideal surroundings Haydn began his amazing career of industry—he wrote altogether 77 string quartets and 125 sym-

phonies—but it was not until he met Mozart that his fullest and richest works were composed. And here we must remember that Haydn was not only born before Mozart, but outlived him. His life, as it were, *outspanned* Mozart's both ways. Haydn lived for 77 years; Mozart for only 35. Mozart was born when Haydn was 24, and he died when Haydn was 59. So that each of them had the opportunity of learning from the other. And the pleasantest part of it is that it all happened as if in a fairy-tale. Mozart willingly learned from Haydn's wide experience; and Haydn as readily learned from Mozart's wonderfully musical personality.

Meanwhile, Haydn's fame had become European. But, except for a visit to Paris in 1779, Haydn himself remained with his patron, Esterhazy. He had been invited to come to England several times. But it was not until after Esterhazy's death (which occurred in 1790) that he could be persuaded to make the journey. Eventually, in 1791, he started out, bringing with him a set of six symphonies which were performed at the Salomon Concerts, given in the old Hanover Square Rooms in London. His visit, which lasted for a year and a half, was a tremendous success both socially and artistically.

After his London visit he returned to Austria, and, on his way, passed through Bonn, where a young man called Beethoven submitted a cantata for his criticism. Two years later he was back in England with six more symphonies, the whole twelve making up the two "Salomon" sets, which are his highest achievement in this line. His second English visit was as striking a success as his first; and there is no doubt that his mixture of geniality, humor, and a certain personal reserve were exactly to the tastes of his hosts. Haydn himself always generously acknowledged that his greatest international fame was due to his English experiences. Furthermore, in England he had the opportunity of hearing some of Handel's oratorios sung in Westminster Abbey. And the impression that this made on his mind resulted in the composition of his two choral works, *The Creation* and *The Seasons*.

These two works, with some of his maturest quartets, such as the celebrated *Kaiser Quartet*, which introduces the Austrian National Anthem as a theme for variations, were written after his final return

to Austria. Mozart was then only a memory. But the aged Haydn continued to compose music which showed no signs of decay; which showed, indeed, a constant warmth of heart and a richness of expressive power that increased to the end.

Wolfgang Amadeus Mozart (1756-91) was born in the Austrian Tyrol. He was christened "Johannes Chrysostomus Wolfgangus Theophilus," but afterwards shortened his name to the better-known form. "Amadeus" and "Theophilus" are, of course, only the Latin and Greek equivalents of his real German name "Gottlieb." He was, and is, the fairy-child of music, a heaven-sent genius who showed his "astounding powers soon after he could walk."

His father, a very able musician, was keenly aware that a miracle had happened in his family, and took the greatest pains with his education. At the age of seven he and his sister, Marianne, were taken on a wonderful triumphal tour through Austria, Italy, and France. They finally reached London, where they stayed for a year and a half. It was there that the child Mozart made the acquaintance of "English Bach," and it was there that he wrote his first symphony—at the age of eight. Even at this early age he shows, in his instrumental compositions, an easy mastery and a power in the handling of his material, that are next door to inexplicable.

After leaving England he returned to Salzburg. An Italian tour followed in 1769; and it was during that tour that he met the aged Hasse, then 70 years old, yet destined to live almost to the end of Mozart's life. It was during his stay in Rome that he performed the feat of writing out Allegri's *Miserere* from memory. He traveled everywhere; composed, conducted, and was petted and feted wherever he went—and all this while he was a boy of fourteen.

Meanwhile he went back to Salzburg, where the Archbishop seems to have thoroughly disliked him and his popularity. At any rate he treated him very badly. And from this point onwards Mozart's financial circumstances may be said to become continually worse, as his music becomes better.

In 1777, after his "prodigy" days were over, he paid a visit to Paris. On his way there he passed through Mannheim, where he met his future wife, Constanze Weber (aunt of the composer) and

heard the celebrated Mannheim orchestra. No doubt, its playing came as a revelation to him. And it bore the most wonderful fruit in an instrumental development of his own which marks one of the high tides in the history of the symphony. In fact the Parisian Symphony, which he wrote in 1778, is the turning point in his instrumental career. And, of the whole 49 symphonies which he wrote during his short life, the only three which surpass it in interest are the three which he composed in Vienna ten years later (1788), the Symphonies in *E-flat*, *G minor*, and *C* ("Jupiter"). The difference between these three symphonies and any orchestral music that had appeared before their time is so great that they may be said to mark an era in music. And this applies not merely to the beautiful ideas on which they are based, but also to the treatment of the subjects, to the form, and to the instrumentation.

Mozart's stay in Paris unfortunately occurred just at the time of the Gluck-Piccini war; and the Parisians seem to have regarded him as a grown-up prodigy, who had not fulfilled expectations. He had already had at least half-a-dozen operas produced both in Italy and Austria—all of a rather thin, Italian type. His unfortunate experiences in Paris seem to have aroused him to attempt something much better. His first chance came at Munich in 1781; and the opera that he wrote was *Idomeneo*. His second chance came in Vienna where—at the Emperor's express desire that he should write a work in the Singspiel form, and so rout the all-predominant Italian influence—he composed *Das Entführung aus dem Serail*. This work was so good that it was unsuccessful, being over the heads of the public—and Mozart went back to Italian Opera. *Le Nozze di Figaro*, his next work, made no great hit when it was produced in Vienna, but its success in Prague encouraged him to write *Don Giovanni* for production there. In both these works he had Da Ponte as librettist. *Don Giovanni* made an instant success in the place for which it was written; but in Vienna Mozart had to meet and overcome the hostility of Salieri, who did his best, whenever he could, to wreck Mozart's chances of success. Of these two Italian works of Mozart it is difficult to speak in adequate terms. They are both exquisite masterpieces that have been almost *worshipped* by composers; and they

remain today as fresh in their sparkling refinement as they were on the day that they were written.

The two other operas of this period, *Così fan tutte* (opera buffa) and *La clemenza di Tito* do not call for comment. But, before he died, Mozart wrote a last opera, *Die Zauberflöte* (1791), in which he once more dealt a mighty sword stroke in the cause of German art. The play itself (as any one, who has seen it, knows) is a rubbishy mixture of magic and freemasonry, but the music is of a very high type. And it may be said to be the first of the purely German dramatic masterpieces which stretched through the succeeding century.

Mozart's last work was the composition of a *Requiem*, undertaken, it is said, at the request of an anonymous stranger. He wrote portions of this, his most celebrated choral work; sketched some of the rest (which was afterwards completed by his pupil, Süssmayer); and then, while still laboring at it, was attacked by fever, and died.

This happened less than three months after the first performance of *Die Zauberflöte*. Yet he was buried in a pauper's grave, and there was not a friend at the grave-side to mourn his loss. Such was the physical end of the fairy-child whom Salzburg had given to the world thirty-five years before. But his music (if one can prophesy about music) seems to have in it the seeds of eternal youth. Each generation of musicians, as it arises, brings to his memory the flowers of its happiness and gratitude. And what better fate could have been wished for him, even by his father and mother?

CHAPTER XVII

BEETHOVEN

LUDWIG VAN BEETHOVEN (1770-1827), the third member of the "Viennese School," was born at Bonn on the Rhine. Of his life there is not much to tell: his main record is in his music. We shall therefore dispose of the one before discussing the other.

Beethoven's family originally came from Louvain in Belgium, but the composer himself was a German in every fibre of his mind. His father, a chorister in the chapel of the Elector of Cologne, earned but little; and Beethoven had to get a scanty education from the organists Neefe and Van den Eeden. But he studied Bach, and helped things out by playing the viola at the theatre. (Mendelssohn also played the viola, not in the theatre, but as an amateur, in chamber music.) However, Beethoven must have shown remarkable promise; for, when he went to Vienna in 1787, Mozart became interested in him and gave him a few lessons, and later still, as we already know, he was able to submit a work to Haydn.

By the time that he was twenty-one, he had attracted so much attention that the Elector sent him to Vienna to study with Haydn. But the two men differed greatly in disposition, and the experiment was not a success. Beethoven then placed himself under Albrechtsberger, and seems to have worked very hard, though Albrechtsberger always regarded him as a dolt.

He was now settled in Vienna, where he made many aristocratic friends, such as Count Waldstein and Prince Lichnowsky. But he lived a stern, isolated life. His health, from the time of manhood, was poor, and that made him irritable. In addition, he was deeply moved by the new ideals of equality which the French Revolution had spread through Europe. And the consequence was that he often treated those who loved him best with barbarity and grotesque injustice. Early in life he had become partially deaf, and as time went on, this deafness increased until all public playing and conduct-

ing had to be abandoned. He could now communicate with his friends only in writing. In his last years his work was much disturbed by the affairs of his orphan nephew. But though Beethoven's motives in this lamentable matter have never been questioned, there is considerable doubt as to whether he or his nephew behaved the more indiscreetly.

Beethoven's method of composition was peculiar to himself. When quite young he began the habit of "thinking on paper." Every scrap of musical thought that came into his head was put down in a note book; and these note books were by no means musical waste-baskets. A thought, even the most trivial and unpromising, was to him full of hope. He constantly read and re-read every page that he had written, altering here and improving there, polishing and re-polishing—with results that are almost miraculous. Portions of these note books have been published by Nottebohm under the title *Beethoveniana*, and it is in them, rather than in his sad personal history, that we can read the record of the true Beethoven.

Beethoven's life is usually divided into three periods.

The first is a period of warm promise, but not of the highest achievement. To this period belong the first two *symphonies*, the *Kreutzer Sonata* (perhaps the finest work of this period), and the *Septet in E-flat*, as well as most of the works up to Opus 50.

With the turn of the century (1800) he throws behind him every trace of 18th century formalism, and enters his period of richest production. To this period belong the third, fourth, fifth, and sixth *symphonies*, the opera *Fidelio*, the *violin concerto*, the *pianoforte concerto in E-flat*, the *Rassoumoffsky Quartets*, and the two great sonatas called *Waldstein* and *Appassionata*.

The third period corresponds with his years of deafness and trouble. To it belongs the seventh and eighth *symphonies*, the ninth ("choral") *symphony*, the *Mass in D*, the *posthumous quartets*, and the last five *sonatas*.

The "opus numbers" that mark roughly the beginnings of these three periods are 1, 50, and 90. But this whole scheme of "periods" must not be taken too strictly, if we are to understand Beethoven. For his life was one of constant progress and development. The

changes in his style only made their appearance gradually, as the result of his incessant labor. At this distance of time we can see them in a big perspective. But we must beware of trying to catalogue Beethoven's career too exactly.

If we wished to sum up the results of Beethoven's life, we should say that in every modern department of music, except song and opera, he showed such astonishing advances that comparisons between him and any other composer are scarcely worth making. Music with him was not only noble and sincere, as it was with Bach, but *extended* so as to include every phase of human feeling, from playfulness to biting irony, from comedy and romance to tragedy.

He was often inspired by exterior events; and sometimes (as in the *Eroica Symphony* and the *Pastoral Symphony*) he acknowledged the source of his inspiration. In fact, his music, for the first time in history, often gives the hearer the impression that it is *describing something*. This does not mean that all his works have a "program." They explain themselves and satisfy us without any such aid. But it does mean that his most beautiful works, such as the *Fifth Symphony*, seem to have had their origin in ideas that were not purely musical.

The form in which Beethoven cast almost all his work was the "sonata." That form he perfected and vitalized so that he left almost nothing for future composers to say in it. It was so completely his own that he could express by it every shade of feeling. Into the form itself he introduced many new features; the wonderful slow openings, for instance, and the witty *scherzos*, which he invented in place of the old-fashioned "minuet and trio" as a third movement. Under this heading too come his "episodes," which often look far-fetched on paper, and yet fall in with the rest of the picture so naturally.

In a later Chapter we shall have something more to say about other sonata writers and about the fact that Beethoven was the first great pianist-composer. But meanwhile, we may draw attention to two departments of music on which he set his seal—the string quartet and the orchestra.

Beethoven's earliest string quartets are workmanlike, but distinctly Haydnesque. But, as time went on, he began to feel that this, the purest form of all musical expression, was also the most congenial to his soul. We find, therefore, in the works of his middle period, a never-ending variety in the string writing, a constant increase of power, and a poetical tenderness unknown to the string quartet before his day. The whole series culminates in the extraordinary *Posthumous Quartets*, written when he was stone-deaf, and even now scarcely understandable.

In the orchestra his advances were almost as remarkable, and certainly greater than those made by any one composer before or after his time. He adopted a much larger orchestra, and forced his players to become experts. He kept the different flavors of the various instruments well in his mind, so that when they were not merely blending with each other they might give *character* to his music. He managed to do all this, too, while sadly handicapped by all sorts of imperfections in the brass, the wood-wind, and even the strings. His orchestral music does not, of course, *glitter* in the modern manner. Even its brilliance has a certain solidity behind it. But in allotting credit for orchestral improvements it is always just as well to look at dates. And, if we do that, we shall find that, among the orchestral innovators, no composer deserves greater credit than Beethoven, and that all the others had the good luck to be born after him.

CHAPTER XVIII

FRANZ SCHUBERT

SOME CONTEMPORARIES OF THE HAYDN-BEETHOVEN PERIOD

FRANZ PETER SCHUBERT (1797-1828), or, as he is much better known, "Franz Schubert," was the fourth and youngest of the "Viennese School." He is also the first and greatest song writer of modern times. Of the four great Viennese, he was the only one actually born in Vienna. His father was a humble schoolmaster, and Schubert's life may be summed up in the words "poverty and hard work."

He had almost no technical musical education. Indeed, he had either no opportunity or no desire for it until he was over thirty—and then it came too late. Consequently, he never knew how to control his ideas so as to present them in the most satisfactory way to his hearers. He sometimes *wanders* interminably. But, against this, we must remember that his ideas, that is to say, his subjects and their harmonic treatment are so enchanting and so exquisitely tinted by his own musical imagination that they satisfy and continue to satisfy even the most critical. He is, indeed, the most romantic and the best-loved of the Viennese School.

Like Beethoven, Schubert wrote only for the piano, not for the harpsichord. But, except perhaps for the *fantasia* in C and some smaller pieces, his best work was not done for this instrument. He wrote, at any rate, three fine *quartets*—those in A minor, in G, and in D minor. The last is the celebrated quartet with the variations on his song *Death and the Maiden*. And, besides these, the *octet*, the *quintet* in C, and the *pianoforte trio* in B-flat must be mentioned.

Among his orchestral compositions the greatest by far are the fragment in B minor, known as the *Unfinished Symphony*, and the colossal *Symphony* in C—two works of inexhaustible romantic inter-

est. The incidental music to *Rosamunde*, delightful as it is, can scarcely be named in the same breath with these two superb works.

The Schubert of the world of song is a very different man historically from the Schubert that we have been discussing. Both Haydn and Mozart wrote songs; but they did not produce great songs or found a song-tradition. They both hovered between the Italian idea and the German-peasant idea. Beethoven wrote songs also, but apparently he did not like doing so. His best song, *Adelaide*, is not to be compared with Schubert's second-best, or even with his seventy-second best. In fact Schubert had to invent German song. And he not only invented, but he perfected it—which is much more than can be said about any other single man and any other single art-type.

Schubert had the ideal nature for a song writer. He had almost no theories on "form"; and therefore always kept his mind fluid, so that he could adopt the "form" that would best suit that of the poem which he was setting. His variety in this respect is infinite. Then again, he was genuinely and deeply moved by poetry of all sorts. And, as he had no cast iron ideas on the subject of song writing, he could always give just the right admixture of melody and declamation in the voice-part, and of musical illustration in the piano.

Schubert wrote more than 600 songs, so that it is impossible even to hint at the wonders of the treasure that he left behind him. Still, some must be mentioned; and we shall select his *Sehnsucht*, the *Wanderer*, the *Erl-König* (written when he was eighteen), the *Doppelgänger*, *Gretchen am Spinnrade*, *Die junge Nonne*, and the song-cycles called *Die schöne Müllerin* and *Winterreise*.

Schumann said of Schubert that "he could have set an advertisement placard to music." And the great Beethoven, when on his death-bed, said to his friend Anselm Hüttenbrenner, "You, Anselm, have my mind; but Franz has my soul." These two sentences are Schubert's pass-words to the realms of the immortal.

We have now completed our study of the Viennese School. But before proceeding to discuss one of the main influences on that school and on the new age of the 19th century—the invention of

the pianoforte—we may spare a few lines for the names of some lesser-known contemporaries of the Haydn-Beethoven period.

The string quartet, as we already know, was first given musical value by Haydn; then lifted to its highest level of 18th century art by Mozart; and finally “raised to the clouds” by Beethoven. In this development two minor composers had some share, the German, Karl Ditters von Dittersdorf (1739-99), and the Italian, Luigi Boccherini (1743-1805). Both of them composed a great deal of chamber music—mostly quartets and quintets.

We now come to a number of operatic composers—none of them very important. We shall therefore just mention each one according to the date of his birth.

Pierre-Alexandre Monsigny (1729-1817) is still remembered in France for his “petit chef-d’oeuvre” *Le Déserteur*.

André-Ernest-Modeste Grétry (1741-1813), the first genuine composer of opéras comiques, is similarly remembered for his *Zemir et Azor* and *Richard*.

Giovanni Paisiello (1741-1816) wrote no fewer than 94 operas. But his memory is kept alive by the fact that Napoleon said that his was the only music that he could sleep through comfortably.

Domenico Cimarosa (1749-1801) wrote a very successful opera buffa *Il Matrimonio Segreto*.

Antonio Salieri (1750-1825) we have already met as Mozart’s opponent. He also advised Schubert to beware of setting the poems of Goethe or Schiller. But he may almost be forgiven these two crimes for his saying that sacred music “ought to pray for those who listen to it.”

Etienne-Nicolas Méhul (1763-1817) held sway in Paris during the Napoleonic period. His best opera *Joseph and his Brethren* is still heard there.

Finally, in this much compressed list of operatic composers, comes François-Adrien Boieldieu (1775-1834), the composer of at least two brilliant little opéras comiques *Le Calife de Bagdad* and *La Dame Blanche*.

CHAPTER XIX

THE "SOFT AND LOUD"

THE piano was invented in 1708 by **Bartolommeo Cristofori** (1653-1731), but it had to wait for more than half a century before it came into general artistic use. Haydn was purely a harpsichordist. Mozart the same, except that he adopted the piano in his later works, without allowing it to modify his style. The first composer who was a pianist heart-and-soul was Beethoven. And it is no exaggeration to say that, without the piano, his tremendous development as a sonata writer could not have taken place.



Cristofori Pianoforte of 1720

Almost contemporary with Beethoven were the four pianists Muzio Clementi (1752-1832), Johann Ladislaus Dussek (1761-1812), Johann Baptist Cramer (1771-1858), and Johann Nepomuk Hummel (1778-1837); all of whom did a great deal for the ornamental side of piano playing. While a little later the Irishman John Field (1782-1837)—the "Russian Field," who lived in Petrograd

and taught Glinka—added thereto a spice of poetry, which foreshadowed the far more brilliant achievements of Chopin.

When the piano was invented, Cristofori gave it the name which he thought would best describe its merits. He called it the “soft and loud” (*piano e forte*). So that we may be quite sure that, in his opinion, the chief feature of his new instrument lay in the fact that it *could* play “soft and loud.”

Of course there were other features in the new instrument. That goes without saying. It involved one quite new principle, the principle of sounding a series of stretched wires by means of beaters or hammers controlled from a keyboard. In the old dulcimer, the forerunner of the piano, the wires were actually beaten with hammers held in the player's hands, as they still are in the Hungarian *cimbalom*. And this new idea of a mechanical-dulcimer (as we may call it for the present, without disrespect) involved the difficult invention of a contrivance to prevent the hammer remaining in contact with the wire after striking it. This contrivance (called the escapement) can be seen in operation by opening any modern piano.

But here again another invention was necessary. If the hammer was pulled back after delivering its blow on the wire, the latter would remain vibrating. So that scales and passages and moving harmonies would become a hideous muddle of sound. A way had to be found in order to prevent this. And the method that was eventually adopted was to have a separate little felt damper for each wire. Then, when the key was depressed, the felt was removed from that wire; the hammer struck the undamped wire; and, so long as the key was kept depressed, the damper remained off the wire, and allowed it to vibrate freely. As soon as the key was released, the damper again closed on the wire, and blotted out all vibration.

So far, so good. An imperfect instrument of this sort would have been something like a harpsichord, only with a smoother and rounder tone. But it would have had no force, and could have developed nowhere. The idea that made its development possible was the idea of circuiting all the dampers onto one main switch called the (damper) **pedal**; so that when this pedal was down, all the strings

would be undamped, and would remain vibrating at the player's discretion.

This gave him a control of chords and harmonies as complete as is possible in the nature of the instrument. It also helps us to understand why Cristofori called his invention a "soft and loud" instead of a "mechanical dulcimer," as might have been expected. On the clavichord one could not play loud at all. Its sound was merely a faint tinkling, like a fairy's musical-box, but with exquisite distinctions of tone that could be heard only by microscopic ears. The harpsichord, on the other hand, could play soft or loud. But not at the same time—that is the point. One could pull out a stop on a big harpsichord, and increase the amount of sound by 100 per cent. It had to be "soft *or* loud." And there was no gradation between the two.

Cristofori saw the great disadvantages of an instrument that was always playing *piano* (in its true Italian sense of "level") or else wrenching the music up to another and louder *piano*. He saw that a "soft *or* loud" instrument was an instrument without a future. And, in offering to the world his new "soft *and* loud," he said in effect: Here is an instrument with a better tone *per se* than either the clavichord or the harpsichord. It is not soft at one time and loud at another, but soft and loud at the same time, according to the muscular energy with which any particular key is struck. On my instrument the player can not only play infinitely softly and infinitely loudly, but he can grade his dynamic changes either over a few notes or over a complete musical phrase. And furthermore, he can get a force by means of the undamped vibrating wires, unknown hitherto in music.

The invention of the "soft pedal" is of much less importance fundamentally. Various methods have been employed at different times to secure this "soft pedal" effect—such as the altering of the angle from which the hammers strike, and the shifting of the hammers *en bloc* so that they strike only one wire (later two of the three wires) at a time. But, whatever the method adopted, it should be recognized that the "soft pedal" holds a specific place in the modern technique, and must certainly not be regarded as a sort of toy or echo-effect. ‘

The piano, as we have it now, made the modern harmonic school possible, and that would probably be true even if all the pianist-composers had devoted themselves solely to orchestral and operatic writing. On the other hand, the actual development of the piano side of music has been a good deal dependent on the personal peculiarities of the great pianists. A player finds that one type of passage, specially congenial to himself, is also specially effective in public. He experiments with it, elaborates it, and uses it in various forms. Finally it emerges as a new species of piano technique, and this technique of course reacts on the technique of composition. There is a certain "give and take" between the purely pianistic side of the matter and the purely musical. The former is sure to benefit; the latter *may*.

Hence, as we have said that the modern harmonic school could not have come into existence without the piano, we may be permitted to warn our readers against confusing advances in the art of music with advances in the technique of the instrument. The two may sometimes march together, side by side. But they are not the same thing. And, while we are chastening our souls with this reflection, we may add that persons who do *not* play the piano consider that almost all the modern developments and improvements in the direction of prolonging the sound of the instrument are more or less futile. They often dislike its tone except in the *pianissimo*, and they compare it disadvantageously with the glowing tones of the orchestral instruments. No doubt, as a melodic instrument and from the point of view of sustaining tones in harmonic combination, the piano is not so effective as some other instruments. Moreover, its

NOTE—On its first invention in 1708, the instrument was looked on as a harpsichord. It was actually called "Gravicembalo col piano e forte," that is to say, "Harpsichord with the soft and loud (attachment)." The first word was inaccurate and soon fell into disuse. The instrument shown in the illustration is the one made by Cristofori in 1720, and was for many years exhibited at the Bargello, Florence. It is now in the Metropolitan Museum of Art, New York. A second pianoforte by the same maker, but dated six years later (1726), is in the Historical Museum of Music, Cologne. The New York instrument has been considerably altered. All Cristofori's original hollow hammers have been replaced by more modern solid hammers, and the other details of the hammer action have been changed. The Cologne instrument—practically a replica of the New York one—is intact, just as it left Cristofori's workshop. Therefore, though its age is less, its technical importance to students is greater. In fact, as Cristofori left no "school," and the art passed to Germany, France, and England, we have to rely mainly on the Cologne instrument for precise information on certain points.

weight, cost, and especially its lack of durability as compared, for instance, with a good violin—which actually improves with age—all these are scarcely matters of joy to the pianist. On the other hand, its peculiar advantage in the way of completeness as a combined instrument of melody and harmony more than makes up for its drawbacks. But its *best* justification in the face of all complaints is the word, *Chopin*. The things of the soul which this genius brought to the piano are precisely the things that elevate it and justify its distinctive position among instruments.

CHAPTER XX

THE TWO STREAMS—CLASSICAL AND ROMANTIC

PROGRAM MUSIC SPECIALISM

IN Chapter XVIII, while describing the music of Schubert, we used the word "romantic" for the first time. This word becomes more and more important as the 19th century grows older, because, after Beethoven there is a general tendency to divide up composers into two branches, the **classical** and the **romantic**. Of course it is not possible to mark every composer with one or other of these labels in a hard-and-fast way. All the great composers had a considerable mixture of the two in their musical temperaments. But the fact that the two words are in common use shows that there was some difference among the 19th century composers that needed classification.

Now, we know that at the beginning of the century Beethoven had devoted his main strength to developing what one may call the *aristocratic* sort of music (that is to say, music of the sonata-type) to the highest pitch of perfection. This music was all purely *abstract*. The interest lay in the musical ideas themselves and in a system of musical relationships for whose complete appreciation one needed close intimacy, deep study, and a mind that was detached from the ordinary everyday affairs of life. Even in Beethoven's hands it tended, when pushed to its utmost limits, to become somewhat dry and arid. And furthermore, at his death, musicians knew that he had expressed in it everything that it could express.

The composers therefore had to go back to the people—or, as one may put it again, to the *democratic* idea. Now, it is the easiest thing in the world, and often the cheapest, to try to interest people in music by making it describe some purely external event. This is what is known as **program music**. In its lowest form it consists of mere imitations of the sounds of nature and of humanity. For instance, in depicting a battle we might imitate the booming of

distant artillery, the roar of the combat, the shouts of the victors, and the groans of the dying.

But this very low form of program music, though it has existed from Elizabethan times until the present day, has not attracted serious composers very much. There are two good reasons for this; first, its musical interest is almost nil; and second, the sounds of nature that *can* be imitated in music are surprisingly few. Even Beethoven sometimes deals in these direct sound-imitations, but we can judge of their vitality by asking how many people at the present day have heard, or even heard of, his *Battle of Vittoria*. And most critics are agreed that his *Pastoral Symphony* would be better if he had omitted the imitations of the nightingale, the quail, and the cuckoo. We shall recur to this point later.

The next, and much higher type of music, is the type in which the composer's first inspiration comes from some external source, but in which he does not intend to depict anything more than his own musical reaction to this outside stimulus. This was probably often Beethoven's way of working, particularly in his second and best period. As we have already said in Chapter XVII, we often feel that his music is *describing something*. Beethoven rarely tells us what that *something* is. He leaves the music to speak for itself, but sometimes lets us partially into the secret. We know, for instance, that his thoughts on Napoleon are contained in the *Eroica Symphony*. We also know that some of these thoughts are connected with Beethoven's republican principles; for he tore the dedication off his full-score when he heard that Napoleon had been crowned emperor. But we do *not* know, and we shall probably be quite wrong if we imagine, that these or those measures were meant to describe this or that episode in Napoleon's career.

It is just for that reason that many people dislike the birds in the *Pastoral Symphony*. Beethoven has devoted the first part to a general vague impression of the pleasant thoughts which we associate with the country. Then we come to the brook, which does not distress us because it is not in the least like a brook, but only like our happy memories of one, flowing drowsily along on a hot afternoon. But, when we come to the birds, we feel that for the moment Beethoven

has departed from the legitimate and artistic expedient of creating a mood, and has substituted a mere imitation of the sounds of nature—and we are disappointed.

However, as we have said, this is by no means Beethoven's usual method. When he is not writing purely abstract music of the sonata type, he is often dealing with this intermediate sort of music, as one may call it, without letting us into the secret of where it comes from. And, as it is from this intermediate type that the whole school of romantic music springs, we may say that Beethoven summed up in his own person the classical school, and that he was also the first composer of the romantic school.

Only, we must note that the romantic composers who follow him show a much stronger tendency to take their audiences into their confidence and to let them know the sources of their inspiration. On the whole one may say that this is not a bad thing in itself. Its goodness or badness depends solely on its musical results. For instance, in Strauss's colossal symphonic poem *Ein Heldenleben* there is a long section called the "battle section." It is elaborated with an amazing degree of modern technique. But from it we get the impression that the composer thought that the main feature of a battle was its noise. Now we know that the chief features of a modern battle are—not its noise alone, but its long periods of anxiety and of silent waiting, neither of which can be adequately expressed in music.

This is, of course, an instance of a poor type of program music; and the rest of this particular work is on a much higher spiritual level. But in the general run of the symphonic poems of the 19th century we must expect to find their composers paying a sort of dual homage to the two principles which we have been describing. That fact, however, must not confuse us when we come to judge the merits or demerits of the music which they wrote.

In this connection some of Tschaiikowsky's music is worth consideration. He writes a symphonic poem on the subject of *Romeo and Juliet*, and in it he depicts the friar by means of some semi-religious strains. But the fact that the friar and the music are both religious will not justify the music, unless it is good in itself. Similarly, in his symphonic poem *Hamlet* there is the curiously undecided passage

that conjures up for us Hamlet's distraught unbalanced nature. Here again, the fact that the music wavers, just as Hamlet's mind wavered, would not *in itself* be sufficient justification for the music. That would prove, not Tschaikowsky's musical powers, but his knowledge of Shakespeare. Then again, in the same work, there is the extraordinary passage suggesting the clock striking midnight on the ramparts at Elsinore. This is a curious and characteristic example, for it gives us in miniature the very essence of the two principles. Naturally it would be a very simple task for a composer to suggest the idea of a clock striking twelve. A dozen taps on a gong or a bell would be quite enough. But the composer wishes to do much more than this. He wishes to suggest the *horror* of midnight just before the appearance of the ghost. And this Tschaikowsky has managed to do by means of the eerie tone color of his twelve strokes (quite unlike any real strokes of a mundane clock) and the harmonies by which it is supported.

This intermediate type of music, then, was more or less normal in the 19th century. But we must not expect to find the romantic composers all labeling their music with descriptive and allusive titles. Many of them scarcely used these titles at all. Some of them, such as Chopin, took refuge in colorless titles, in order that the intensely personal nature of their music might be unhampered. Others again, especially in recent years, have adopted the modern fad of attaching interesting labels to even their tiniest compositions; but these labels are generally put on after the piece is well finished, and therefore have no more to do with its *composition* than the postage-stamps that accompany it to the publisher's.

Classical music, let us say, is formal music—music written according to certain forms, such as the sonata-form. Up to the time of Beethoven, the composers expressed their musical ideas within the limitations of certain fixed forms. After Beethoven, the general tendency was to give the emotional content of the music precedence over the form. Composers of the latter school are said to write in the "romantic" style.

The term "romantic" is in no way a reproach, nor does it imply any inferiority in the music. As a matter of fact, the rise of the

romantic school involves a greater freedom in form, a fuller play of poetry and imagination, a general artistic evolution and independence in comparison with the restraint and formality of the classic period.

The romantic composers and many modern composers have written some pieces in the classical style as well as in the romantic and post-classical styles. Beethoven is generally regarded as the culmination of the classical school, but Johannes Brahms, although living at the close of the 19th century, was so much at home within classical limitations that he is ranked with the greatest composers of that period.

The term "classical" is often used to distinguish all music of a higher class from the popular music of the day. This, however, is a colloquial use only, and should not be confused with the historical sense of the word classical as opposed to romantic.

To sum up then: We would say that in the 19th century two partially severed streams of music are observable—the classical and the romantic—both of which have their origin in Beethoven. The classical stream becomes no broader during the century; it is already as broad as its banks will allow it to be. The boatmen on this stream excel in respectability. The romantic stream, starting as it does from a somewhat narrower source, gathers force and volume all through the century; and the boatmen on this stream excel in courage.

To this it may be added that, in one particular direction, both sets of boatmen show a surprising difference from the boatmen of preceding centuries. And that direction is their **specialism**. Up to the time that these two streams began to break off from their main headwater, music was so unspecialized in the minds of composers, performers, and audiences, that practically every composer undertook every kind of music. And, what was worse, every kind of music was considered suitable for every other purpose besides its own. But the idealism and fervor of the romantic movement snatched Music away from this position of servile drudgery, and elevated her, with a sort of angel's kiss, to the skies, so that now for the first time begin to appear composers, like Weber, who devote

themselves *mainly* to one branch of the art; and then come others, like Wagner and Chopin, who are *solely* writers of opera or of piano music. And it is more than likely that, as music grows in subtlety and complexity, and as the toil of writing becomes greater and greater, this specialism of composers to one department of the art will increase.

CHAPTER XXI

MENDELSSOHN WEBER SPOHR

FELIX MENDELSSOHN (1809-47), the first of our 19th century musicians, was a classical composer with mild leanings towards the romantic. His real name was Jacob Ludwig Felix Mendelssohn-Bartholdy, and though born at Hamburg of a pure Jewish family, he was baptized as a Lutheran Christian. There was a strong literary and artistic tradition in the family; and, as Mendelssohn's father was a rich Berlin banker, nothing educational was omitted to turn Mendelssohn into a successful composer. And a successful composer he became indeed. The greater part of his life was spent in Berlin, Leipzig, and Düsseldorf, with frequent long visits to England.

His finest work, the exquisite and immortal *Midsummer Night's Dream* overture, was written before he was twenty, and the rest of the music to the play was added seventeen years later. Second only to this in interest is the picturesque overture *The Hebrides*, which he wrote after his Scotch tour. It is certainly one of the happiest pieces of tone-painting in existence, and shows how much more Mendelssohn might have done, if he had not been so thoroughly tamed by success. His three purely instrumental symphonies all have titles; they are known as the *Reformation*, the *Italian*, and the *Scotch*. They contain charming music; and each one is attached to its title by the use of some characteristic melody or rhythm. But Mendelssohn's views on composition were far too precise and polished to allow him to go much beyond that. When actually composing he seems to have been deeply moved, but this emotion of his does not offset for us a fundamental lack of intensity and vigor. It may be added that no other composer suffers so much from slovenly playing as Mendelssohn.

He wrote a large quantity of chamber music, and was more genuinely at home in this branch of the art. It is only necessary to mention his *octet for strings* and his pianoforte trios in *D-minor* and

C-minor. His pianoforte concertos, though laid out on big lines, are scarcely so successful as his smaller works for this instrument. In fact, as a pianoforte writer his name is almost inseparable from his celebrated *Songs without Words*. But he produced one fine set of variations—that known as the *Variations Sérieuses*. Being a pianist, he wrote very little for the violin, but, curiously enough, when he did, the result was one of the best of his works, the *Violin Concerto*. In the technique of the solo part he had Ferdinand David's aid, but the work itself is a fine one, and it is clear that the form exactly suited the rigor and purity of Mendelssohn's views.

Mendelssohn, as we have already said in Chapter XV, was the first and greatest of the modern Bach-enthusiasts, and he took up choral-writing with ardor. His first work was *St. Paul* (Düsseldorf, 1836); his second, the *Hymn of Praise*, which was a choral-symphony, and came between his *Italian* and *Scotch* symphonies. It was written for the Gutenberg Festival at Leipzig in 1840, and is modeled on Beethoven's *Choral Symphony*; that is to say, it has three instrumental movements, with a series of solos and choruses in place of the last movement. His most famous choral work, *Elijah*, was first performed at the Birmingham Festival of 1846. In all these three works the influence of Bach's spiritual example is very plain, but it is noteworthy that, in Mendelssohn's hands, the dramatic portions are by far the most successful. The declamatory solos are as a rule too suave perhaps, while the reflective parts are often over-sentimental. Mendelssohn always longed for an operatic success, but he never seriously tried to achieve one. Indeed, it is difficult to associate him with the rough and jarring discords of theatrical life.

We now come, however, to a name which immediately conjures up for us the words, German Opera—**Carl Maria von Weber** (1786-1826). Like Mendelssohn, he came from the upper-middle class in Germany; but, unlike Mendelssohn, he appears to have been unwisely pushed forward in his education. His first master was Haydn's brother, Michael; his second, the Abbé Vogler, who had Meyerbeer at the same time as his pupil. But after that, Weber had to rely solely on his own dramatic and poetical gifts.

He first became known as a concert pianist, and his *sonatas* and *concertstück* for pianoforte and orchestra have considerable historical

importance. But it was as a whole-hearted enthusiast for *Germanism* in art that he first attracted European attention. Napoleon's power, after the Moscow retreat, was apparently breaking up; and Weber, longing for the day of national freedom, longed also for the triumph of German Opera. The triumph came, and the opera was his own masterpiece *Der Freischütz*, which was produced in Berlin (strangely enough) on Waterloo day, June 18, in the year of Napoleon's death, 1821. This great work of German art, though only in the Singspiel form (with spoken dialogue), by its picturesqueness, warmth, and sincerity placed Weber, for the time being, on a pinnacle above all other composers. His second opera *Euryanthe* has no spoken dialogue. Musically it is an advance on *Der Freischütz*, and it is the direct ancestor of *Tannhäuser* and *Lohengrin*. But its success was marred by the tissue of absurdities that make up its libretto. His last opera *Oberon* was written for England. He saw its successful production in London; but his health was then much impaired, and he died in London two months later. Weber was a true romantic composer, a master of the orchestra, and a man of fine imagination. Referring to him as an opera writer, Wagner well described him as "the most German of composers."

Before taking leave of Weber, we shall mention briefly four lesser-known members of the German operatic school of this time—Marschner, Lortzing, Nicolai, and Cornelius—and shall then devote a paragraph to a composer who was born before the oldest of them, and almost outlived the youngest—Spohr.

Heinrich (August) Marschner (1795-1861) was almost exactly contemporary with Weber, and was considerably influenced by the same ideals of national art. In addition to that, he worked with Weber at the Dresden Opera House, and had much the same leanings towards the weird, the magical, and the supernatural. His best operas are *Der Vampyr*, *Templar und Jüdin* (founded on Scott's *Ivanhoe*), and *Hans Heiling*.

Gustave (Albert) Lortzing (1803-51) was the best in the long line of German Singspiel writers. Indeed, his music sometimes passes into the grand-opera form. By far the most favorably known of all his works is his famous light opera *Czar und Zimmermann*. Simi-

larly, Otto Nicolai (1810-49) is remembered for his charming setting of Shakespeare's *The Merry Wives of Windsor*. Peter Cornelius (1824-74) was an active promoter of the revolutionary musical ideas associated with Liszt and Wagner, before those names meant all that they mean today. His "deft and delightful" opera *The Barber of Bagdad* was not only a source of joy to its audiences, but also the source from which Wagner drew some of his humorous touches in *Die Meistersinger*.

The last name that we shall mention in this Lesson is that of a very celebrated executant and composer **Louis** (or Ludwig) **Spohr** (1784-1859), the great violinist, who lived so close to our own times, and yet was born thirteen years before Schubert. He wrote nine symphonies, of which the best-known is the one called *The Power of Sound*; seven operas, of which *Jessonda* and *Faust* still survive; and several cantatas and oratorios, of which *The Last Judgment* is the most important, on account of its modern romantic tendencies. His orchestral and chamber works have mostly disappeared, but his *Violin Concertos* are still standards of finished technique. Spohr is something of a puzzle. As a man, he was a radical of wide sympathies and of a sterling character. As a composer, he is often too "insipid" for our modern taste, although the classicism and nobility of some of his compositions, notably those for the violin, are universally recognized.

CHAPTER XXII

FRENCH GRAND OPERA

THE French have a long line of Grand Opera writers. But while French Grand Opera itself has always conformed to a certain pattern, many of its writers have been foreigners. This shows both the strength and the weakness of the school—the tenacity to a particular ideal of grace, elegance, and sonority; with an undoubted shallowness, which makes a mastery of its form possible to strangers. One cannot imagine a Frenchman or an Italian writing *Der Freischütz*. Yet, of the four principal names which we are about to mention in this Chapter, three are Italian and one is German.

Luigi Cherubini (1760-1842) began his imposing life with the imposing name of Maria Luigi Carlo Zenobio Salvatore Cherubini. He was a Florentine, who was brought up in the strictest school of modal counterpoint, and his first works were written for the Church. He went to London in 1784, and, after bringing out some operas there, went to Paris, where he remained for the rest of his life. There he became the chief operatic writer, head of the Conservatoire, and, in his old age, a sort of oracle of wisdom for his juniors. Mendelssohn called him "an extinct volcano." Beethoven, on the other hand, wrote that he valued him above all his other contemporaries. The truth is that he was a man of severe life and high ideals, who exercised a salutary influence on his times. Of his serious operas, *Lodoiska* and *Medea* are the most famous. In his light opera *Les deux Journées* he collaborated with Bouilly, the librettist of Beethoven's *Fidelio*. The plots of these two operas are a good deal alike, and it says much for Cherubini that his work is still regarded as a *chef-d'oeuvre*. In later life Cherubini took up church music again and produced some very fine works, including his eight-part "a capella" *Credo* and his *Requiem in C minor*.

Gasparo (Luigi Pacifico) **Spontini** (1774-1851) was another Italian. He first tried light opera in Paris; and, as that did not succeed, became the apostle of noise, pomposity, and grandiosity. His most

important work by far is *La Vestale*. Spontini is said to have been the only person who ever had the courage to tell Mendelssohn that he fell short of perfection, and that he should "cultivate large ideas." Spontini not only interested himself in Mendelssohn; but, oddly enough, was an admirer of both Mozart and Gluck. After the failure of his opera *Olympia* in Paris, Spontini rewrote it and took it to Berlin, where it made a great popular success. But unfortunately for him it was produced in the spring of 1821 (the year of Napoleon's death); and we already know what happened in Berlin on Waterloo Day of that year. (See Chapter XXI.) However, that did not prevent Spontini staying on in Berlin and continuing his operatic career there. The last ten years of his life were spent in his native Italy.

The next Italian to rule in Paris was the witty **Gioachino Antonio Rossini** (1792-1868). He was born at Pesaro, and spent his early years writing *opera buffa*; but first caught the public ear with a serious work, *Tancredi*. This began "the Rossini fever" in Europe. Then came *L'Italiana in Algeri*, the celebrated *Il Barbiere di Siviglia*, *La Gazza Ladra*, *Semiramide*, and many others. From Italy he went to Vienna, and thence to London, where he charged £50 a night for accompanying fashionable singers. Then came the great move of his life—to Paris. He began there with some old works doctored up to suit the French taste of the time; but in 1829 he produced his masterpiece *Guillaume Tell* (libretto by Scribe). This work was much more carefully and sincerely written than anything he had composed previously, and it had an instant and overwhelming European success. Rossini was then 37 years of age, and from that day to his death, 40 years later, he wrote practically nothing more. The only non-operatic work of his which is still performed is his *Stabat Mater*.

Giacomo Meyerbeer (1791-1864) managed to do what Spontini had just failed to do—to rule both in Paris and Berlin. His real name was Jakob Liebmann Beer, and his father was a wealthy Jewish banker of Frankfort and Berlin. He and Weber were fellow-pupils of the Abbé Vogler; and Weber, all his life, never ceased to regret Meyerbeer's cosmopolitan hunting-expeditions after popularity. Meyerbeer first tried Italy, but without much visible result.

Then he went to Paris, where by an almost diabolically cold system of musical calculation he contrived to hit the French taste with his opera *Robert le Diable* (1831), libretto by Scribe. Then came *Les Huguenots* (1836), *Le Prophète* (1849), *L'Etoile du Nord*, opéra comique (1854), and *Dinorah* (1856)—all written with the same slow patience and the same determination to pluck the flower success at any cost. He worked for twenty years at his last opera *L'Africaine*, and it was produced two years after his death. Meyerbeer's type of opera may be summed up as the culmination of theatrical pomp, without any of those deep human appeals which are the essence of great tragedy. One historian went so far as to say that "taken altogether, his work is the hugest pile of artificial emptiness which exists in the whole range of music."

Jacques-François-Fromental-Elie Halévy (1799-1862), whose real name was simply "Levi," wrote both light operas and operas of the Meyerbeer pattern. Of his serious works the most famous are *La Juive* and *La Reine de Chypre*. Louise-Joseph-Ferdinand Hérold (1791-1833) wrote chiefly light music. His operas *Zampa* and *Le Pré aux Clercs* secured him European recognition. Similarly, Adolphe-Charles Adam (1802-56) is remembered by his charming little opera, which is still occasionally heard, *Le Postillon de Longjumeau*. Daniel-François-Esprit Auber (1782-1871) was a pupil of Cherubini. He started by writing light opera, and about 1820 began his collaboration with the librettist Scribe that made them both world famous. Of this series the most celebrated are *Fra Diavolo* and *Les Diamants de la Couronne*. Before this he had produced his serious masterpiece *Masaniello*, also known as *La Muette de Portici*. Auber's music is at a much higher level than that of some of his fellow composers, and it is astonishing to reflect that its author was born when Hasse and C. P. E. Bach were alive, and yet lived to see the Germans enter Paris in 1870.

The eight composers whose careers we have sketched above were almost all born at the extreme end of the 18th century, and did their main work in Paris before 1850. Three others remain—a German and two Frenchmen—whose work lies chiefly in the second half of the century. With these three therefore, Gounod, Offenbach,⁴ and Bizet, we shall deal in later Chapters.

CHAPTER XXIII

BERLIOZ FRANCK

WE now come to two composers, so startlingly unlike each other in their mentality and in the exterior circumstances of their lives, that it would seem that their sole link is their common devotion to France.

Hector (-Louis) **Berlioz** (1803-69) has been described as "the French Wagner"; but "the French Monteverde" would be a much more accurate description of him. He was born before the hopes of the French Revolution had died away, and a stormy, defiant son of the revolution he remained to his last day. His determination is shown by the fact that he won the Prix de Rome after four failures.

Like most French composers, Berlioz was almost incapable of producing music without some strong external impulse. In his case it first came in the most violent form from the plays of Shakespeare, as he read them, and as they were acted by Henrietta Smithson in Paris. To this early period, when a preference for English ways was "the thing" in France, we owe his two overtures *Waverley* and *King Lear*, as well as *Les Francs Juges*. The second of these overtures still retains its place in the concert repertoire, and the third also is occasionally heard. The instrumental works of his mature period include his *Symphonie Fantastique* (Episode de la vie d'un artiste) and its sequel the *Monodrame Lyrique* (Lelio, ou le retour à la vie). Then came the so-called "symphony" *Harold en Italie*. This work was written at the suggestion of Paganini, the great violinist, who possessed a valuable viola that he wished to show in public. Accordingly Berlioz wrote this work, typifying Harold (the hero of Byron's poem) by a solo-violin, but not very successfully, for the viola soon gets lost in the orchestral swamp, and Paganini never played the part.

Besides these instrumental works, Berlioz produced three operas *Béatrice et Benedict* (founded on Shakespeare's *Much Ado about Noth-*

ing), *Benvenuto Cellini*, and *Les Troyens*. But he was far more successful with concert works, in which he blended together chorus, solos, and orchestra. This type of composition he handled with remarkable ease. And it is only necessary to mention his *Damnation de Faust* (*Légende Dramatique*) and his beautiful Shakespeare setting *Roméo et Juliette* (*Symphonie Dramatique*) in order to recall his mastery of this form.

Berlioz, as we have already said, was mainly a writer of program music. But that does not by any means describe him adequately. He had enormous powers of conceiving compositions on a vast scale. He had also an uncanny orchestral technique, combined with the daring to use it in the most surprising fashion. The *Symphonie Fantastique*, which was written only three years after Beethoven's death, sounds today almost as modern as some of Strauss's later work. Yet all this mastery often leaves us cold, because we feel that, however great the scale of his conceptions, they seem to be lacking in inspiration. His inventive powers were small compared with his conceptual powers. His orchestral planning was modern to the last degree; but he often filled out these plans with a music that was not the best possible, and not even *his* best possible. Then again, he was deficient in harmonic sense to a degree almost understandable. He is content to lay out his most stormy passages without a single dissonance, and in his quiet passages there are never any of those unexpected happinesses of harmony that make the works of the greatest composers—Schubert, for instance—so much beloved.

César (-Auguste) Franck (1822-90) was the antithesis of Berlioz—a quiet shy retiring man, who spent most of his life playing church-services and eking out his income by giving lessons. He came from Liège (in Belgium) to Paris. There he was naturalized and lived a life of toil, quite unrecognized by Paris, France, or the world. He was a great organist; so great, indeed, as to be able to astonish Liszt by his improvisations.

As a teacher, his influence was and is felt mightily in France. And he was able to exert it steadily because of his own high standard of conduct. (His pupils called him *Pater Seraphicus*.) In fact Franck, coming into the shallow waters of the orthodox French

music, introduced such a sincerity and such a tone of mystical religion, that from his time onwards there may almost be said to be two streams. The purely French stream includes such names as Massenet, Saint-Saëns, and Fauré; while the "Belgo-Gallic" stream has Franck himself and his brilliant pupils Chausson, Duparc, and d'Indy.

Franck was far too self-critical to produce much music. And the circumstances of his life always prevented his measuring himself, as it were, in the public eye. Consequently, there is a certain air of timidity, of abstraction, even of conscious ineffectiveness about his music. His technique is very decidedly based on the old order of things.

On the other hand, the qualities that make his music loved are precisely the qualities that made him loved personally—a simplicity, a sincerity, and a mysticism that were quite unintelligible to the official French musicians of his day. Then again, Franck made some of the big symphonic and chamber-music "forms" possible to France by making his utterances in them both sincere and French. Before his day the word "symphony" in French means nothing. The musical critic who finds it on a French title page is likely to be as much disappointed with the contents as a literary critic would be who found the title page "Tragic Drama" covering a gossipy book of personal reminiscences.

This charge can certainly not be made against Franck's *Symphony in D minor*, a powerful three-movement work, which has not only positive beauty, but also considerable interest as a modern development of the sonata-form. This was his only symphony, though he wrote a set of *Symphonic Variations* and also an elaborate work called *Les Djinns*, both of which are for pianoforte and orchestra. For the organ he wrote a mass of music, most of it of a masterly sort, sometimes using chorale-foundations for his works, and always adopting a fine mixture of fugal treatment and freedom of form. These points are noticeable also in the two best-known of his works, the *Prelude, Aria, and Finale* and the *Prelude, Chorale, and Fugue*, both for pianoforte solo. His other chamber works include a *quartet* (for

strings), a noble *quintet* (for pianoforte and strings), and a *sonata* (for violin and pianoforte). Finally we may mention his beautiful choral work *Les Béatitudes*, which appears to have had its first performance in Glasgow in 1900, ten years after Franck's death.

CHAPTER XXIV

VERDI AND ITALIAN OPERA

THE history of 19th century Italian opera might well be written round the name of Verdi—that amazing composer who was for fourteen years a contemporary of Beethoven, who outlived Tschaikowsky by eight years, and who wrote his two finest operas between the ages of 60 and 80. But there are three others, all senior to him, who call for some preliminary attention.

Francesco Saverio Mercadante (1795-1870), the least important of the three, devoted most of his time to opera buffa, in which his facility made him extremely popular. Of his serious works, the best-known is *Il Giuramento*.

Gaetano Donizetti (1797-1848) was equally popular, but with a type of opera that makes enormous demands in one direction only—vocalization. To that one branch of what should be a complex art form everything has to bow in his operas. He wrote for Grisi, Mario, Lablache, Tamburini, and Rubini; consequently there are often painful moments when his operas are mounted at the present day. Not that the art of vocalization has changed, but that the art of dramatic expression has, and the modern operatic artist has to be a great deal more than a mere vocalizer. Of Donizetti's 63 operas the most successful are *L'Elisire d'Amore*, *Lucrezia Borgia*, *Lucia di Lammermoor*, *La Favorita*, *Don Pasquale*, and *La Fille du Regiment*, the last of which was produced in Paris.

Vincenzo Bellini (1801-35) was a much more gifted and a much more earnest composer. It will be noticed, from his dates, that he died young—younger than Mozart. This means a good deal in the life of an operatic composer. Bellini makes even greater demands on his singers than Donizetti. Indeed, one of the most famous Wagnerian sopranos, Lilli Lehmann, has placed her opinion on record that the most arduous tragic-rôle in the whole of opera is the title-rôle in Bellini's *Norma*. Of his other operas the best known are *La Sonnambula* and *I Puritani*. In judging Bellini, let us again recall

the fact of his premature death, and also remember that it took place seven years before the production of Wagner's early opera *Rienzi*.

The above three composers were all practically contemporary with Rossini. We associate them therefore in our minds with stage-coaches and sailing ships.

Now we come to the master who was born two years before the full-dress day of Waterloo, and yet lived to see the dusty immensities of the Boer War—(Fortunio) **Giuseppe** (Francesco) **Verdi** (1813-1901). He was the son of an innkeeper and was born at Roncole. The only instrument that he ever played professionally, as we should say, was the flute. And this gave his mind a certain orchestral bias which lasted throughout his life. Even in his later operas and in the Manzoni *Requiem* one often feels that he writes with a surer touch for the wind than for the strings; and that he regards the former as his main orchestral structure, with the latter as a sort of solid filling-in. In fact, on this point he reverses the universal practice of composers. A hundred instances of this might be cited.

Verdi, as we have said, was a man of the people. He was also, from his cradle to his grave, a man of song, or rather, to qualify it into exactness, he was a man of Italian song. Like Beethoven, his life has been divided by biographers into three periods. And, again like Beethoven, the three periods are periods of constant development. Indeed, this steady upward trend is the more remarkable in Verdi; for Beethoven's *aims*, whatever his achievements, remained much the same all his life, whereas Verdi's aims altered considerably—and always for the better.

His earliest work, *Oberto*, was produced in 1839; his last, *Falstaff*, in 1893. And between these there were 26 other operas, making 28 in all. *Oberto* was followed by *Il Proscritto*, an opera which later became famous under the title *Ernani*. Then came *Rigoletto*, *Il Trovatore*, and *La Traviata*. These are the principal operas of his first period. They all show much the same qualities—an extraordinary faculty for creating effective (and sometimes beautiful) melodies; a very keen sense of the theatre; great breadth of treatment, which has the effect of expressing his ideas by means of large and simple masses of sound; and an unflagging variety, which precludes theatrical boredom. Against these qualities, all springing from his

undoubted sincerity, we must set a lack of subtlety, and a considerable amount of over-emphasis, which, in his earliest works, sometimes passes over into rawness and vulgarity.

His second period is represented by the three operas *La forza del Destino*, *Un Ballo in Maschera*, and *Don Carlos*, and chiefly by *Aida*, the opera which was written at the invitation of the Khedive of Egypt, and produced at Cairo in 1871. To this period, too, belongs the noble *Requiem*, commonly known as the "Manzoni" *Requiem*. Here a word of explanation is necessary. On the death of that Italian statesman and patriot a number of composers had been invited to collaborate in a *Requiem*, and Verdi was naturally asked to join the collaboration. He accepted the invitation, and contributed one number. But the whole work, owing to its diversity of styles, was not very successful, and Verdi later wrote a complete *Requiem* in Manzoni's memory, incorporating his original music in the new work.

It is difficult to believe that the same pen that wrote the Manzoni *Requiem* also wrote some parts of *Il Trovatore*. Yet so it is. As far as refinement and general musical culture go, there is a wide gulf between the two works. Yet it would not be true to say that either work is the more *sincere*, or the more representative of its composer, as he was at the time of its writing.

Verdi, in fact, was conscious in a very un-Latin way that Italian music, if it meant to survive, had to march with the times. His friend and colleague Boito had already lighted a torch that revealed the new pathway. Then arose the strong desire to go to Shakespeare for a text; and eventually came the librettos of *Otello* and *Falstaff*, both written by Boito as pledges of the future. Verdi was never more "Verdi-ish" than in setting these two works. He never accepted (unless in a very much modified form) Wagner's gospel of *Leitmotiven*. But, in these last works of his, there is an enlargement of vision and a sort of mellow splendor, the result of three-quarters of a century of experience. In addition to that, there is a lightness of touch and a happy gaiety of texture in *Falstaff* that makes it sound like the work of a man of twenty. This is Verdi as he was in his third period at the age of 80. And it is only necessary to add that to this same period belong the two fine sacred works, the *Te Deum* and the *Stabat Mater*.

CHAPTER XXV

SCHUMANN AND BRAHMS

ROBERT (Alexander) SCHUMANN (1810-56) was born at Zwickau in Saxony. His father was both a bookseller and a littérateur, and Robert was brought up in the atmosphere of the romantic movement that had Jean Paul Richter as its central vitalizing force. In his youth he devoted himself to literature and philosophy, and was even on the high-road to become a lawyer by profession, when his strong love of music asserted itself, and began to turn him into a pianist-composer. He studied with the famous piano teacher, Friedrich Wieck, and might have become a great executant, but for the fact that he permanently injured one of his fingers by injudicious practice. However, he was able to develop a very complete and individual piano style which he put to good use later when he turned to composition. His marriage with Wieck's daughter, Clara, was one of the great blessings of his life.

It was in 1834 that Schumann started his musical paper *Die neue Zeitschrift für Musik*, in which he introduced an imaginary league of friends (the "Davidsbund") formed for the purpose of overthrowing their natural foes, the Philistines. In this paper too, Schumann often extended the hand of welcome to unknown composers; and, though his selections and prophecies have not always turned out right, the kindness of his intentions was as startling as it was rare. He had not Liszt's tremendous human sympathy with everything vital in music, however alien it might be to his particular form of speech, but within his own field he was a sympathetic and liberal critic. It must be allowed also that in his personal relations with his contemporaries he shows to great advantage. This is strikingly noticeable in his appreciative attitude towards Mendelssohn, which however does not appear to have been reciprocated.

In the realm of the pianoforte Schumann soon asserted himself as a "telling" composer with a strongly personal method. At first he attempted neither sonata nor concerto, but produced a series of

"sets of pieces" which have all since become classical. Among these are the *Papillons*, *Intermezzos*, *Davidsbündler-tänze*, *Carnaval*, *Kinder-scenen*, *Kreisleriana*, *Novelletten*, and the two large works *Fantasia in C* and *Faschingsschwank aus Wien*.

The year of his marriage (1840) was almost wholly devoted to song writing, and in that year he produced more than a hundred songs. He was not the born song writer that Schubert was, from a descriptive, dramatic, or declamatory point of view. But he came to his task with a much more matured mind and a much fuller technical equipment than Schubert. His greatest strength lay in the concentrated expression of certain "inward" moods and states of the soul, and in the type of song in which these moods are portrayed he has never been surpassed. In this connection it is interesting to recall the fact that Schumann was the discoverer of Schubert's great *Symphony in C major*. It had lain on the shelf ever since its first trial in 1828. Schumann rescued it from the dust, and sent the full score to Mendelssohn, who agreed to produce it. And it received its first performance under his baton at the Gewandhaus, Leipzig.

It was about this time that Schumann began serious symphonic writing. His symphony (in B flat), which was actually written first, is called the First Symphony; but his second (in D minor), a much revised version of a *Symphonie Phantasy*, was published as the Fourth (and last). In between these came the Second (in C) and the Third (in E-flat) known as the "Rhenish." Other works of this period were the ever-lovely *pianoforte concerto in A minor*, several string quartets, the piano quartet, and the even more famous *piano quintet*. Besides these he wrote one opera *Genoveva*, one cantata *Paradise and the Peri*, and music to Goethe's *Faust* and to Byron's *Manfred*. The fine overture to the latter is still heard in our concert rooms. But the fact is that Schumann was never quite happy either with chorus or with orchestra.

During the later years of his life Schumann began to suffer from a thickening of the bones of the skull. The consequent pressure on the brain affected him grievously and he became silent and unresponsive. At Düsseldorf, where he held the post of Kapellmeister, he would play through a whole symphony twice or thrice at rehearsal without pause or comment. In time this disease grew worse,

though he still went on composing. Finally he was removed to an asylum at Bonn, where he died.

A set of early songs first drew the attention of Schumann towards **Johannes Brahms** (1833-97), and in 1853, after receiving him at Düsseldorf, he proclaimed his belief in the young composer by writing an article in the *Neue Zeitschrift* with the title "Neue Bahnen" (new paths). Brahms was born at Hamburg and quite early in his life took a decided stand as a classicist. It is not necessary after so many years to disinter the quarrels of the period; but in a word we may say that the propaganda of a group with which he was associated was directed against the "Neue Bahnen" which Richard Wagner was then opening out in musical Europe. Or rather, while ostensibly directed against Wagner (and Liszt), it was in reality dictated by the fear that these new paths would intersect and deflect the course of pure instrumental music.

There is scarcely any more to be said of Brahms's exterior life than there was of Bach's. He began by touring with a Hungarian violinist called Remenyi. From Remenyi he acquired a liking for Hungarian music, which liking he put to discreet use in some of his published works. He visited parts of Germany and Italy, lived for a time at Detmold, and finally settled down in Vienna.

His musical career is curiously like Schumann's. There is a long period during which he concentrates on pianoforte and chamber music. Then, when he has gained technical strength (as it were), he attacks the orchestra, and produces four symphonies. He does little in the realm of choral music (but that little is of superb worth), and absolutely nothing in opera. But songs he writes all his life.

Brahms produced such a mass of chamber music and it is of so amazingly high a quality in intellectual force, in power of development, and in the warmth (and even passion) of expression, that it is useless to attempt any description of it here. We may say however, that the qualities which we have named in the last sentence are its distinguishing features. Brahms recognized himself as the lineal descendant of Beethoven, and made good that recognition by pouring new and vital material into the old moulds of the sonata-form. This is his main title to fame.

His string quartets and string quintets are as classical today as Beethoven's. Besides these, we must single out for mention his *Intermezzos*, *Ballades*, and *Rhapsodies* for piano solo, the *Pianoforte Quartets*, *Pianoforte Quintets*, and the *Quintet for Clarinet and Strings*. He wrote two *pianoforte concertos*, the first a stern, uncompromising work in D minor, the second a more genial work in B-flat. His *Violin Concerto* is less successful, and his *Concerto for violin and cello* still less so.

Of his four symphonies (C-minor, D, F, E-minor), the first is by common consent his masterpiece. It was hailed as "The Tenth," the meaning being that it was worthy to rank as a successor to Beethoven's ninth—the *Choral Symphony*.

In choral music Brahms's biggest works are the *Deutsches Requiem* and the *Schicksalslied*; then comes the *Gesang der Parzen*; and then, some time later, the *Nänie* and the *Triumphlied*. Of these the first three are undoubtedly fine works, with a sombre color that is very much out of the ordinary. But it would be absurd to pretend that this is Brahms's domain, in the way that chamber music is. In his solo songs he is quite worthy of a place with Schumann and possibly second only to Schubert, although his work in this department is much more self-conscious than that of his great Viennese predecessor. His song writing at its best is almost as good as his chamber music. It is noteworthy that, as he grew older, his song-tendencies were towards simplification. Brahms's music, almost from its first appearance, was held in the highest esteem by musical Europe and America. This was more particularly the case among the classically minded sections of the public in the Teutonic, Anglo-Saxon, and Scandinavian countries. It may be added that, with the passing of old rivalries and personal animosities, Brahms's standing as a great classical composer has been long ago established.

CHAPTER XXVI

CHOPIN AND LISZT

FRÉDÉRIC FRANÇOIS CHOPIN (1810-49) was born near Warsaw, the capital of Poland, of mixed Polish and French blood. He studied under Elsner at the Warsaw School of Music; and, before he was twenty-one, had blazed through Germany, France, and England, as a new star in the musical firmament—a star that shone both over the world of piano playing and piano composition.

He finally settled in Paris; and in a way Paris and his motherland, Poland, became the inspiring forces of his life. He did not by any means accept the French *musical* traditions in the way that so many foreigners have accepted the French *operatic* traditions. As he wrote only for the pianoforte, he could please himself on that point. But in Paris he was brought into touch with musicians of the calibre of Berlioz and Liszt. In particular, he found himself in close contact with the ardors and enthusiasms of the romantic movement, whose *literary* side was represented by George Sand, Alfred de Musset, and Victor Hugo.

Chopin is the first musician, whom we have met so far, whose vehicle of expression is the piano pure and simple. He wrote no choral works, cantatas, oratorios, operas, overtures, or symphonies. Except for a few songs and the unhappy orchestration of his two concertos, he remained a piano composer from first to last.

Chopin's magic is so personal to himself that it is difficult to "place" him historically. Indeed, one can enjoy his music to the full without placing him historically. But there are a few underlying facts about his music which deserve consideration. In the first place, he is not a formal classicist at all. The methods by means of which his predecessors had built up movements were not necessary to his type of mind. His nature was of the kind that could conceive works that were small, or larger, or very large indeed. And for the full expression of his deeply poetical imagination in these works he

had to keep the form elastic. He achieves a unity of form and content in a way that is nothing short of amazing. In fact, it is a commonplace to say that every measure in a Chopin-work is "just right" and as every one agrees it should be.

The second technical point is equally important. If one were asked to name the chief feature of Chopin's distinctive piano technique, one would say that it lay in the decorative parts—parts that are founded either on the arpeggio idea or on the idea of subtly moving harmonies of a transient nature. Now Chopin was by no means the first composer to study this decorative side of the art; but up to his day it may fairly be said that the thicker the decoration, the thinner the music. It is to Chopin's eternal glory that he turned all this restless decoration from a fussy and meaningless elaboration into a thing of the utmost delicacy and refinement, and also of the most exquisite *musical* beauty.

A few—happily only a few—of the severer musical critics of Europe have endeavored to represent Chopin as a drawing-room composer who just managed to avoid becoming sugary by a clever knack of improvisation. No view of the man could be more lamentably false. The greater part of his music is not of this type at all. It is true that he has moments of lovely lyrical tenderness. It is true also that the very spirit of romance seems to be singing in some of his works. But his brilliance, his vigor, and his tremendous rhythmic impulse are just as characteristic of his style. A sort of polished biting irony seems to pervade much of his music, the irony of a great artist and a great aristocrat. But if we were asked to choose the adjective which best describes the man and his music, we should select the adjective which a historian applied to his "Polonaises," the adjective that brings before our minds, not the lights of a Parisian drawing-room, but the darkness of a Polish forest with the hosts of Polish horesmen riding through it—the adjective, CHIVALRIC.

Franz (or Ferencz) **Liszt** (1811-86), the first and greatest of the "transcendental" pianists, was born at Raiding in Hungary. He too was of mixed nationality, for his father was Hungarian and his mother German. He was a pianist "by the grace of God"; for, even when a boy, he appears to have had an eerily marvelous technique. Except for a few lessons which he had with Karl Czerny

in Vienna at the age of eleven, he can not be said ever to have pursued any regular course of piano study.

Liszt left Vienna in 1823, and from then until 1839 lived in Paris. Like Chopin, he had the whole world at his feet before he was twenty-one. But Chopin's natural inclinations were all against public playing; while the excitement and stimulation of these performances were exactly what Liszt craved. Consequently the two never clashed. Liszt spent a large part of his time in touring and receiving the frantic acclamations of musical Europe. As a musician he encountered no opposition. As a pianist he had a rival, Sigismund Thalberg (1812-71), a pianist who looks rather small when viewed through a strictly musical telescope, but who must have had remarkable technical powers, for he was able to keep Liszt uneasy as to his preëminence in the "transcendental" field.

Liszt was by no means only a pianist. He became the champion and indeed, in some ways, the mentor of Richard Wagner. The two men were in strong sympathy on certain musical questions; and as Liszt had almost unbounded musical power—much greater than Wagner's at that time—he was able to be of the greatest assistance in advancing their joint ideas. These ideas, in so far as they affected purely instrumental music, were mainly the abandonment of the rigid principles of classical form with their stereotyped developments. So far as they affected the new Music Drama, for the existence of which Wagner was then fighting, they consisted in the adoption of the system of leading-themes (or *Leitmotiven*) which could be attached to the various persons, ideas, and situations of the drama, and out of which the musical fabric could be woven.

Liszt was conductor at Weimar for twelve years, and it was there that he gave practical proof of his interest in Wagner by bringing out *The Flying Dutchman*, *Tannhäuser*, and *Lohengrin*. But Liszt's broad sympathies, as we said in Chapter XXV, were so unencumbered by musical or geographical limitations, that he is a phenomenon not likely ever to appear again in this jarring world. He not only forced his audiences to listen to Wagner, but also to the later Beethoven. He would be annoying Thalberg one day by making transcendental transcriptions of Bellini, Rossini, and Donizetti; then, the next day, he would be producing Berlioz's *Benvenuto Cellini* or

Schumann's *Genoveva* or digging up Schubert's *Alfonso and Estrella*. The mid-Victorian Russians, of whose existence we have only recently become aware, found in him an encouraging friend. And—most amazing of all—when S. S. Wesley died, he helped with a subscription to publish his collected works.

Liszt composed a great deal of music. In the larger orchestral forms there are the *Dante* and *Faust* symphonies, and *Les Préludes*. Among the descriptive symphonic poems, there are *Mazeppa*, *Orpheus*, and *Tasso*. In his *Hungarian Rhapsodies* (whether for piano-forte or orchestra) he makes the most convincing use of his national material.

From among his numerous piano compositions it is difficult to single out any for particular mention, but it may be said that the *Pianoforte Concerto in E-flat*, the *Sonata in B minor*, the *Ballade*, the *Waldesrauschen* and the *Etudes* mark, in various ways, the high-lights of the Lisztian school of technique.

We have it on the unanimous testimony of his contemporaries that Liszt was not only the greatest executant of his time, but also the most profound and revealing interpreter of the classical masters and of the masters of the modern romantic school. The other pianist-composers were men of much smaller calibre. Such were Mendelssohn's friend, Ferdinand von Hiller (1811-85); Adolf von Henselt (1814-89), a Bavarian who, after studying with Hummel, settled in Petrograd; Stephen Heller (1815-88), the composer of *Nuits blanches*, who was born in Pesth, but lived in Paris; (Joseph) Joachim Raff (1822-82), the Swiss composer who was befriended both by Mendelssohn and Liszt, and who wrote the *Im Walde* and *Leonore* symphonies (though probably to most people he will always be the "Raff" of "Raff's Cavatina"); and finally the masterly pianist Anton (Gregorovitch) Rubinstein (1830-94), who founded the Petrograd Conservatoire, and was internationally famous for his forceful character, his astounding playing, and his many compositions for piano, as well as operas and works in symphonic form.

NOTE—The titles of Chopin's compositions are so well known and usually indicate their contents so faintly that they have not been given in the text. It has been thought better to concentrate attention on their purely musical values. For the sake of completeness, however, it may be added that his chief works are the *Preludes*, *Etudes*, *Ballades*, *Polonaises*, *Impromptus*, *Nocturnes*, *Waltzes*, *Mazurkas*, *Scherzos*, *Barcarolle* *Sonatas*, and *Concertos*.

CHAPTER XXVII

WAGNER

RICHARD WAGNER (1813-83) was born at Leipzig. Soon after his birth his mother married the actor Ludwig Geyer, so that his earliest impressions were connected with the stage. As a boy he studied hard and became an enthusiast for Shakespeare and the ancient Greek dramatists. His first and deepest *musical* impressions were of Weber's *Der Freischütz* and Beethoven's symphonies. At this time he even wrote a symphony himself and sent the full score to Mendelssohn—who lost the manuscript.

Wagner's first appointment was as chorus-master in a theatre at Würzburg (1833). He had already written an opera called *Die Hochzeit*, and hoped to get it performed there, but he was unsuccessful both with this and with his second opera *Die Feen*. Meanwhile, he had been made conductor at Magdeburg, and he there secured his first appearance as an operatic composer with his *Das Liebesverbot*, a work which was an adaptation from Shakespeare's *Measure for Measure*. It failed dismally.

Wagner had now married. He had held conductorships at Königsberg and Riga. From the latter port he set out on a four-weeks voyage to France, taking with him the libretto of *The Flying Dutchman* and an almost completed opera called *Rienzi*, with which he hoped to beat Meyerbeer on his own ground. Meyerbeer, it must be confessed, tried to help him—but in vain. *Rienzi* was not produced, but his libretto of *The Flying Dutchman* pleased the authorities so much that they quietly stole it and handed it over to their conductor, one Dietsch, to set. In Paris Wagner had to undertake every imaginable sort of hack-work in the way of arranging popular numbers for violin and piano, but he did manage to write his fine *Faust Overture* there. Finally he left Paris, sick at heart, but more determined than ever to succeed as an operatic composer.

The tide turned for him when *Rienzi* was successfully produced at Dresden (1842), and he was then made conductor at the opera

house there. *The Flying Dutchman* was then mounted, but made less appeal to the Dresden public. This was not to be wondered at, for it is the first taste of the real dramatic Wagner, as we know him. However, it made its way before long. Let us add that, as Wagner's early struggles have been magnified very much, from the early age of 28 he was always able to secure a hearing for his work. This could not have happened anywhere on earth but in Germany. We know how Paris treated him, and we shall see what London thought of him 15 years later. Among the Germans, however, in spite of all the unnecessary obstacles which he himself threw in his own path, he could always count on a faithful band of believers.

In his heart Wagner knew this very well; that if his message was to succeed, it must be as the message of a German coming to Germans. He therefore saw that he must interest his audiences in their own national legends. So he began his study of the Teutonic folk lore, which bore its first fruits in *Tannhäuser* and *Lohengrin*. The first of these two operas he himself produced at Dresden in 1845. Four years later he was mixed up in some revolutionary plottings, and had to leave the country. He settled in Zürich (Switzerland), and while he was there Liszt produced *Lohengrin* at Weimar (1850).

In Zürich Wagner spent some part of his time to very bad purpose in political propaganda, and another part of his time to very good purpose in thinking out the possibilities of the *Nibelungenlied* (the ballads of the mythical heroes of Germany and Scandinavia) as a basis for music drama. He finally resolved to make a great Trilogy, or cycle of three dramas, out of these legends. *Das Rheingold* was to be an explanatory introduction to the Trilogy. Then came *Die Walküre*, *Siegfried*, and *Die Götterdämmerung*; the whole group was to be known as *Der Ring des Nibelungen*.

Das Rheingold was completed in 1854, *Die Walküre* in 1856, *Siegfried* in 1869, and *Die Götterdämmerung* in 1874. But while he was scoring *Die Walküre*, he received an invitation to conduct the concerts of the Philharmonic Society of London (1855). He accepted the invitation, and went to London (where he completed the orchestration of *Die Walküre*). The visit was a nightmare of unhappiness. Wagner did his best to improve the performances, but his earnest-

ness and energy were looked on as a "lunacy of conceit," and the directors of the Philharmonic were only too glad when he returned to the continent.

Wagner now began to work on *Tristan und Isolde*. The music alone took him two years of persistent labor, but it was completed in 1859. Then came his second visit to Paris, where Napoleon III had commanded a performance of *Tannhäuser*. Wagner introduced the "Venusberg" music to suit the Parisian taste for ballet. The opera was superbly mounted and had 150 rehearsals, but there were 150,000 Frenchmen ready to shout it down. From the newspaper accounts it is quite plain that the performance was not even *audible*.

This Parisian failure helped him with the Germans. He was taken off the "proscribed" list and allowed to return to the fatherland. In Munich he had a home and a small income provided for him by Ludwig II, the "mad" king of Bavaria who, in this instance at any rate, appears to have been particularly sane. There *Tristan* was performed in 1865 and *Die Meistersinger* (which he had now completed) in 1868, both under Hans von Bülow's baton.

Ludwig II had intended to build a special theatre at Munich for the adequate performance of *The Ring*. These plans fell through, so Wagner began to look around for some other place where he could erect his own theatre. He finally settled on Bayreuth, where he had a sympathetic town-council to deal with. A subscription list was opened both in Europe and America. The foundation stone of the theatre was laid on May 22, 1872, and in 1876 the first three cycles of *The Ring* were given in the new "Festspielhaus" as it was called.

The artistic results of the Bayreuth performances of 1876 were amazing, not only positively, but in the fact that they drew European attention to Wagner's fundamental theories of the music drama. Financially, they were not successful, and, in the hope of making good the deficit, Wagner paid a second visit to London in 1877. He gave a series of excerpts from his works, with soloists and a very large orchestra, at The Albert Hall. Richter and Dannreuther conducted the rehearsals, and Wagner himself directed the performances. From these concerts a small sum was realized which went towards the Bayreuth fund. On his return to Germany he

began his last great work *Parsifal*, which was finished and produced at Bayreuth in 1882.

Wagner died in 1883 at the Palazzo Vendramin in Venice, and was buried in the garden of his home ("Wahnfried") at Bayreuth. His widow (his second wife), the daughter of Liszt, was at one time the wife of Hans von Bülow. For many years she continued to direct the annual Festival Performances at Bayreuth, and it may be added that it was at Bayreuth that her father, Liszt, died in 1886.

Wagner's dramatic reforms need a great deal of musical explanation, but they are quite simple in their outlines. In the first place, the main object of his reform was precisely the same as Gluck's—to replace the drama itself in its proper position as the first object of interest in the theatre. To carry out this object, he had to get rid of all the old artificialities of recitatives leading up to set airs and melodies, four-square choruses, loud finales, and all the other paraphernalia of "Grand" opera. His wish was to make the music one continuous web of sound which would enforce and illustrate the speech and action on the stage, without interfering with either. To do this, he invented the system of *Leitmotiven* which we have already explained. (See Chapter XXVI.)

It need scarcely be said that Wagner, in carrying out these plans, effected a reformation not only of German opera, but of opera in general. Furthermore it is too often forgotten that he was not only a great dramatic reformer but also a very great composer. There is probably no department of music on which he has not set his seal, either directly or indirectly. He was not only a great master of harmony, counterpoint, orchestration, and design, but a most daring innovator in all three. The variety of his work is unique. In fact, it would have seemed impossible in 1840 to foretell that one brain *could* have produced three masterpieces in such totally different styles as *Lohengrin*, *Tristan*, and *Die Meistersinger*.

CHAPTER XXVIII

FOLK SONG

AS we are now coming to the more recent part of Music History, it will be well to say a few words on a subject which has had great influence on the more modern composers—Folk Song.

There is nothing *magical* about the two words “folk song.” They simply mean “songs of the people,” and, like their companion words “folk lore,” they were borrowed from the Germans by the English, and received in England with marked disfavor at first. Still, the fact that they *did* struggle into healthy existence shows that they supplied a need. The French merely use the words “chansons populaires.” And we can sense what the need was in England, by contrasting the two expressions “popular songs” (plural) with “folk song” (singular).*

Folk Music, so far as we know, has existed from the earliest times—long before the Christian era, in fact. It constitutes a sort of unofficial water-way which flows placidly on alongside the great official water-way of organized artistic composition. It never changes much, and it never bothers to get itself written down unless, indeed, some outside “collector” from the cultured classes thinks it worth his while to record it.

It is not self-existent, like the music of a sonata or a symphony, but it exists for one of two purposes—dancing, or the chanted delivery of poetry. It consists solely of melodies; there is no harmony, no counterpoint, no massing of voices or instruments.

Now, a tune cannot be caught by walking out into the fields and listening to the larks singing. That may create a wish to make a

**In other words, the French are keenly aware of the fact that their “popular” and “artistic” ideals have rarely differed much. Hence they regard their “chansons populaires” merely as isolated specimens of songs that have become popular. On the other hand, the English and the Germans view their own popular music as a vast body of song, differing in type from the whole mass of their composed music, and therefore to be studied historically from a different viewpoint.*

tune, but the tune itself has to be made, and furthermore, it has to be made in the first place *by some one*. We only very rarely know the name of the *some one* who first started a folk song on its path; but he must have existed, and was the originator of the tune.

However, here we see a marked difference between folk song and organized music. As our ideas are at present, no one would dream of taking (let us say) one of Beethoven's melodies, altering it here, polishing it there, taking something away and adding something else in its place. We allow Beethoven to do that up to the moment of its publication, but as soon as it is published we regard it as a semi-sacred personal utterance on his part. Of course it is not that exactly, for he himself owes a great deal to his musical inheritance, and to the ideas and associations with which he finds himself surrounded. But, in the main, we regard it as Beethoven's—to be left alone, if we do not like it; to be played or sung, if we do.

Now, this is precisely what does *not* happen to a folk song. Once it is set going, it is everybody's property, to be altered, twisted, polished, shortened, lengthened, and generally *adapted* to its purpose. If it is a bad tune, it will very likely be dropped altogether, for the taste of the people, except when it is perverted from outside, is good, and when a bad tune is played or sung hundreds of times, its weaknesses cannot be hidden.

We see then that a folk song which survives is not the work of one person, but of many persons. It has been called an "agglutination," which only means that it is a "gluing together" of the minds of many people. Now here we come to the first of two interesting points. This process of "gluing together" is governed by just the same laws of beauty (in design, balance, and climax) as the process of artistic composition. The one is unconscious and on a small scale of artistry; the other is self-conscious and on a large scale of artistry.

The second point is still more interesting. We have just used the words "a gluing together of the minds of many people," but we might have added "of one nation"; and that makes a great deal of difference. For we find that, underneath the myriad acts of brain and muscle that go to the making of a folk song, there is a something which comes from the soil itself. Therefore, when a folk song 'sur-

vives it survives not only as a mere melody, but as a melody characteristic of this or that nation.

Hence we get a large number of *types* of folk song—the German, the Irish, the Russian, the English, and so on. The number of these is greater than might be imagined, for it includes not only European, but also Asiatic, African, and American forms. Each one of these groups has a distinct national character founded originally on differences of soil, climate, and habits, but also somewhat influenced by the type of instrument that was most congenial to each race—such as the bagpipe in Scotland and the fiddle in Ireland. Again, some of these tunes preserve for us in the most fascinating way the “modal” flavor of the middle ages which we described in Chapter VII.

Of course from time to time collectors have made manuscript collections of these folk songs. But it was not until about 1870 that it began to dawn on cultured people that there was a vast treasure of uncultured, but beautiful music existing around them. Then the hunt began. All the manuscript collections were dug up, and in some cases (such as The Petrie Collection) published. Amateur collectors arose who searched every nook and cranny of every country—civilized and uncivilized. Then folk song societies began to be founded; books began to be written on the subject; and the amateur collector turned into a professional—sometimes a professional who needed a lifetime of patient study and comparison.

In America the indigenous folk song of the Indians has proved itself to have little musical value, but the Negro melodies—some of them borrowed from Europe, and altered in the true folk song fashion—have been of great interest. And, most surprising of all as showing the *persistence* of folk song, when Mr. Cecil J. Sharp, the English folk song expert, visited the Appalachian Mountains, he collected there between one and two thousand tunes, which (with their words) often gave us the “missing links” with the English folk songs of the early 17th century.

The *number* of folk songs in existence today cannot even be guessed at. A dim idea may be gained from the fact that more than five thousand have been collected in England alone. From all

this mass it would be scarcely fair to single out one national group as having special prominence. Some persons, who have heard the *ragas* of India finely sung, will say that the Indian music is incomparable. (See Chapter II.) Others may prefer the solemn and superbly balanced religious songs of Northern Germany. But in a general way there is some agreement that, in variety, tenderness, and sheer beauty, the genuine ancient Irish folk songs stand supreme, while for sadness, color, and passion, the palm should be awarded to the Russian.

One more point before ending this short study of folk song. We already know how the Flemish composers of the 14th century often misused folk song, sometimes introducing the gayest types of melody into their church music. We know also how the Elizabethan composers delighted to write little choral songs of a happy, unsophisticated nature, and how in the 18th century the Londoners went to folk song when they set up their Ballad Opera in opposition to the Italians. Well, it was just this rediscovery of folk song in the 19th century that caused the musical awakening of so many nations.

The Germans had long ago founded all their best music on their folk song, and for many years composers of other nationalities had been content to accept the *results* of the German work, without inquiring into its *causes*. But when they began to find out that they, as well as the Germans, had a national heritage of song, they also began to wonder whether they could not follow the German example, and use it for artistic purposes. They said: "We have learned so and so from the Germans. How did *they* learn it?" The answer was that they had learned it from themselves, from their own folk songs and folk dances, and from the very German soil.

This is, in a word, how the national awakening began in many European countries, such as Russia, Bohemia, England, Finland, and Norway. But the awakening was not the same in all these countries. Some of them sprang up wide awake and blazing with fierce musical energy. Others just opened one eye and did what they could without disturbing their slumber too much. We shall deal with these points in the next eight Chapters. Meanwhile, before closing the subject, we may warn the student that folk song has

always been in existence and has *often* had a marked effect on the course of the artistic music of composers. It has been reserved for treatment here only because its importance is so great from about 1870 onwards.

CHAPTER XXIX

THE RUSSIAN SCHOOL

THE Russian School actually begins with the name of Bortniansky, whom we have already met (in Chapter XV) as studying with Galuppi; but as Bortniansky was a church musician pure and simple, the honor of being the founder of the school of secular music must be reserved for Michael Ivanovitch **Glinka** (1804-57). He was a pupil of the Irishman John Field (see Chapter XIX), and was the first to break away from the fetters of the Italian teachers resident in Russia. His operas are permeated with the Slavonic spirit. The two best known of them are *A Life for the Tsar* and *Ruslan and Ludmilla*. The former of these is revered in Russia very much as *Der Freischütz* is in Germany. In fact, if Bortniansky can be called "the Palestrina of Russia," Glinka can also be called "the Weber of Russia."

During the 19th century there were two groups of composers working in Russia. We may call them the *tepid* Russians and the *red-hot* Russians. Both loved their country, but they had different views as to how its music might be advanced.

The *tepid* Russians saw that purely Russian music would never get very far in the western European world. They therefore adopted a sort of compromise method. They took the German technique, and proposed to give it a polite flavor of Russia. They did not avoid the Russian folk song, but they said, "Let us be discreet and tactful about it. We don't want to offend our neighbors." The chief names in this group are Rubinstein, Tschaikowsky, and (later) Glazounow, and Rachmaninoff.

The *red-hot* group would have nothing to do with these methods. They spurned the very idea of any kind of outside technique. Russian ways of playing and singing, Russian legends, and (especially) Russian folk song—out of these they meant to make an art, and, if they could not find a technique handy, they would invent one. The

chief names in this group are the five, Borodin, Cui, Balakireff, Moussorgsky, and Rimsky-Korsakoff.

Now, one's natural healthy instinct as a patriot is to sympathize strongly with the *red-hot* group. Their aims were high and their difficulties great. Furthermore, their music turns out *now* to be of much higher interest than that of the others. The truth is that the *tepid*s were most useful as a not-too-Russian foretaste of the banquet that the *red-hots* were preparing. So it came to pass that, while Paris, Berlin, and London were raving over Tschaikowsky as the incarnation of the Russian spirit, the Russians themselves were regarding him as a semi-foreign composer.

We shall now take these two groups in the order in which we have mentioned them, and roughly sketch in their principal musical works.

Of **Anton Gregorovitch Rubinstein** (1830-94), the great pianist, there is not much to be said. He made some interesting experiments in "form"—for instance, the colossal *Ocean Symphony* in seven movements, and some of his pianoforte music, such as the *concerto in D minor*, still holds the field.

Peter Ilyitch Tschaikowsky (1840-93) is by far the most interesting and, it may be said, most national of this group. He was of Jewish extraction, and was originally intended for a lawyer, but he gave up the idea and studied music with Anton Rubinstein's brother, Nicholas. It was mainly through *his* music that the outside world got to know that there was such a thing as Russian music and that it was worth hearing. In opera he did very little, and even his best opera, *Eugene Onegin*, is musically half a century behind his symphonic work. In the latter field he wrote many symphonic poems, such as *Francesca da Rimini*, *Romeo and Juliet*, and *Hamlet*. (See Chapter XX.) Of his six symphonies the finest are the fourth (in F minor), the fifth (in E minor), and his masterpiece, the sixth—well known as the *Pathetic Symphony*. In addition to these he wrote a good deal of striking chamber music. His *Pianoforte Concerto in B-flat minor* holds a unique place in the affections of concert-goers. He himself was an indifferent pianist, and the solo-part was thoroughly revised by Edward Dannreuther, who gave it its first public performance (under the baton of August Manns) at the Crystal

Palace Concerts, in London. This was on March 12, 1876. The work then lay by until it was revived in 1888 by Hans von Bülow, at Boston. Tschaikowsky's best music was made possible by the generosity of an unknown admirer—whom we now know to have been Frau von Meck—a lady whose name should be kept in honorable remembrance. He visited America in 1891 for the opening of Carnegie Hall, New York, and two years later died suddenly of cholera.

Alexander Glazounow (1865-) was a pupil of Rimsky-Korsakoff, but the two men are almost as different from each other as Palestrina and Monteverde. Glazounow is a wealthy man, a strong classicist, a believer in form and ordered development. He is a solid and dignified contrapuntist, and a rich orchestrator. He has also been successful with ballets, such as *Raymonda* and *The Seasons*. He wrote one fine symphonic poem of the "fantasia" order so popular in Russia, *Stenka Razin*. Of his symphonies, the B-flat and the C minor (Nos. 4 and 5) are the best known outside of Russia. The first movement of the latter is quite a masterpiece of forceful, concentrated expression.

Sergei Vassilievitch Rachmaninoff (1873-) was a pupil of Arensky. He made his first success as a writer of pianoforte pieces, especially of those *preludes*, which have almost established a new form for the instrument. He has also written operas, some remarkable pianoforte concertos, and a very interesting orchestral poem, *The Island of the Dead*. His symphonies are vast—a kind of Schumann, carried to the *n*th degree.

We now come to the *red-hot* group—the five whose names have been given above. As a group they received all sorts of names in Russia, but they are generally known as "The Circle" or "The Five."

Of these, Alexander Porphyrievitch **Borodin** (1834-87) was the eldest. He was an aristocrat, interested in chemistry, and education as a profession. Artistically, he "stood in" strongly with his group, but his musical methods were rather more careful than Moussorgsky's, for instance. His best instrumental works are the *Symphony in B minor* and the symphonic poem *In the Steppes of Central Asia*; but

his name is inseparably linked with his opera *Prince Igor*, which was completed after his death by Rimsky-Korsakoff.

César Antonovitch Cui (1835-1918) was a major general in the Russian army. He was strongly interested in the violin; was strongly anti-Wagnerian; and, through his early acquaintance with Dargomijsky, was well in touch with Glinka's ideals.

Mily Alexejevitch **Balakireff** (1836-1910), the pianist and folk song collector, was still closer in touch with Glinka, for Oulibishef, the Russian biographer of Mozart, had been his master and had sent him to Glinka with a letter of introduction. Balakireff was one of the chief inspirers of the *red-hot* movement, and came into public prominence as conductor of the Russian Musical Society's concerts. His orchestral poem *Tamara* is one of the "fantasia" kind, to which *Antar*, *Scheherezade*, *A Night on the Bare Mountain*, and *In the Steppes of Central Asia* belong.

Modest Petrovitch Moussorgsky (1839-81), the central figure of "The Five," was brought up by his nurse on Russian folk lore and folk songs. At nine he could play one of the concertos of John Field. A meeting with Borodin in 1856 suddenly opened his eyes to Russian possibilities, and his eyes were still further opened when he met Rimsky-Korsakoff and the rest of "The Five." He had by now entered the army. He "studied composition" with Balakireff, whose astonishing method was merely to play four-hand piano-arrangements of modern music with his pupil. Soon after this he resigned from the army and lived in a sort of communistic apartment, discussing the problems of the recently freed peasantry. The socialistic motto of "The Commune" was "Shto dyelat?" ("What is to be done?") After his relatives had persuaded him to leave "The Commune," he received a small and miserably paid post in the Department of Mines and Forests. For a time he lived with Rimsky-Korsakoff, but for the last few years of his life, he gave way to drink, and suffered the direst extremities of poverty. He died, in delirium, on his birthday, March 16th.

Moussorgsky's chief work is his amazingly original opera *Boris Godounoff*, a work which was very much revised after its first submission to the Imperial Operatic Committee. Then comes his

Khovanshchina, and a very curious experiment in declamation which he never finished, called *The Matchmaker*. For piano he wrote, besides some smaller pieces, *The Picture Show* (ten pieces describing his friend Victor Hartmann's exhibition of sketches); for orchestra, *A Night on the Bare Mountain*; for chorus, *Sennacherib*, *Joshua*, and *Oedipus*; and for voice, more than two dozen songs, most of them highly original. Of these the finest perhaps are *Savishna*, *The Orphan*, and the song-cycle *The Nursery* (the last to his own words). Moussorgsky's songs, though at times hopelessly pessimistic, are quite unique, and perhaps represent the *man* more than any other department of his work.

Rimsky-Korsakoff (1844-1908), the fifth member of "The Five," was educated for the navy. He taught at the Petrograd conservatoire, and also held the strange position of Music Inspector to the Russian Fleet. He was a born orchestral colorist, versatile and brilliant, inventive (though not with an invention that always satisfies), and with a complete command of a semi-Asiatic style of expression. His orchestral works include *Antar*, *Sadko*, and *Scheherezade* (his masterpiece). He also wrote a dozen operas, most of them not known outside Russia. We may mention *Mlada*, *The Maid of Pskov*, *The Tsar's Bride*, and *The Snow Maiden*. His fanciful work *The Golden Cockerel* was written as an opera, but produced after his death, in spite of his widow's protests, as a ballet-opera in which each character was mimed and sung by two performers at the same time. It has now been performed (in London) in its original state. Besides writing several theoretical works on music, Rimsky-Korsakoff "revised" a good deal of Moussorgsky's music for public performance. But it must be added that opinion in Russia now questions these "revisions," and suggests that some at least of them are merely the mistakes of a very clever man in dealing with the work of a very great man.

NOTE—For Scriabine and Stravinsky, the most modern representatives of the Russian School, see Chapter XXXVI.

CHAPTER XXX

STRAUSS AND MODERN GERMANY

THE modern German School is happy in that it has its roots firmly planted in a glorious past, while its branches spread healthily towards the sky. In Germany itself there has always been a rather too bitter war between the "respectable" and the "courageous" (the classicals and the romantics). But this has often been only an affair of the *talkers*. The composers have generally been able to go calmly on their way, each one drawing from the German inheritance what good material he could for his own personal needs.

To the outside world, then, the German School presents an unbroken front, whose main features are its tremendous underlying vitality of rhythm, its melodic sanity, and its invariable efficiency of form. These features are to be found in the music of Wagner and Brahms, of Beethoven and Weber; and they are to be found in the music of the German School of today. The most distinguished member of that school is, without doubt, **Richard Strauss** (1864-), who began by showing the influence of Mozart, in such works as his *Horn Concerto*, and of Schumann in such works as his *Symphony in F minor*. His friendship with Ritter, who was an admirer of Berlioz and Wagner, took him out of the ranks of the "respectable," and placed him among the "courageous." He returned from a sojourn in Italy with a symphonic fantasia *Aus Italien*. Then began the long series of symphonic poems that has placed his name at the head of the list of modern orchestral composers.

Perhaps the two finest of these are the very serious and elevated *Tod und Verklärung* and the miracle of wit, irony, lucid form, and orchestration *Till Eulenspiegel*. Only less successful than these are the brilliant, glittering *Don Juan*, and the two colossal poems *Also sprach Zarathustra*, and *Ein Heldenleben*, the latter of which is, indeed, a summary of its composer's career. The *Don Quixote* variations (with solo parts for viola and cello) are fine, but have been severely

criticized for certain bizarre effects of sound-imitation. (See Chapter XX.) The *Sinfonia Domestica* goes still further in this direction, with imitations of a romping child slipping down on a hardwood floor. Quite close however to these passages are others of a deep and very tender beauty.

Strauss has written a number of fine modern songs, and has made a complete setting of Tennyson's *Enoch Arden* for speaking voice with pianoforte accompaniment. Of his operas, perhaps the best are *Elektra*, *Salome*, and *Der Rosenkavalier*, but one must mention also *Guntram* and *Feuersnoth*. The composer's operatic method is to keep melody rigidly off the stage, and to carry the drama forward relentlessly with long declamatory passages that make the most terrible demands on the singers. There is no "warbling" in Strauss, and the operatic soprano who can go on giving two performances a week of the ordinary "comfortable" type of opera would need to rest for a year after giving one performance of *Elektra*.

Strauss has been much blamed and much praised. He often chooses bad, unwholesome, and stupid subjects, and the elvish streak in his nature (which makes *Till Eulenspiegel* such a masterpiece) often comes near spoiling his subjects, when they are good. Nevertheless he is a man of genuine feeling, with wide powers of conception, and the utmost resource in execution. He is certainly the ablest and most daring harmonist, contrapuntist, and orchestrator living.

Gustav Mahler (1860-1911), though purely German as a composer, was Bohemian-Jewish by birth. He was a pupil of Bruckner in Vienna, and spent his life in the heart-breaking attempt to escape from his natural self into an unnatural other-self of international consequence. His symphonies are large and long, but they are generally based on simple (and often very dull) ideas, that allow of endless mechanical elaboration.

Max Bruch (1838-1920) is a much finer type of composer; neither a member of the classical school nor of the romantic, but showing the good qualities of both. His formal and structural style is beyond reproach, and there is a delightful vein of poetry in all he writes. His name is, of course, inseparable from his violin music,

of which the *Concerto in G minor* is perhaps his happiest effort. Bruch was for years the conductor of the Liverpool Orchestra, and that may have turned his attention towards works of the choral ballad type, which are so popular in England. Of these one may mention his *Odysseus* and *Achilles*, and his male-voice ballads *Salamis*, *Leonidas*, and *Frithjof*.

Eugène (Francis Charles) d'Albert (1864-) was born at Glasgow and educated at the old National Training School of Music in London (now the Royal College of Music). He made a sensation as a classical pianoforte player. For many years he has been settled in Germany, where he is recognized as *Germanorum Germanissimus*. His *pianoforte concertos* are fine solid works, and his *cello concerto* is played all over the world. In opera he has done a great deal—*Der Rubin*, *Ghismonda*, *Gernot*, *Kain*, and *Tiefland*, of which the last is internationally known.

(Paul) Felix Weingartner (1863-) is more famous as a classical conductor than as a composer. Indeed, in the former capacity, he holds a rank second to none. But he has written operas *Mala-wika*, *Sakuntala*, and *Genesisius*, several string quartets, two symphonies (in G major and E-flat), and at least two very successful symphonic poems *King Lear* and *The Elysian Fields*.

Max Reger (1873-1916) was a sort of atavism from the 15th century, a devotee of the creed "intellect for its own sake." His friends have described him as a man who managed to combine "the head of Bach with the heart of Brahms." But this is sheer nonsense. Among his extraordinary technical feats are the *Variations on a theme by Bach*, the *Variations on a theme by Beethoven* (for two pianos), and the orchestral *Variations on a theme by Mozart*.

The five whom we have just discussed are mainly instrumental composers. We shall now mention the names of four other composers whose chief work has been in the field of opera.

The first of these, Hermann Goetz (1840-76), showed great promise. Unfortunately, he died before that promise could be redeemed, leaving us only two refined and poetical works—an opera (*Der Widerspänstigen Zähmung*) based on Shakespeare's "The Taming of the Shrew," and a very charming *Symphony in F*.

Karl Goldmark (1830-1915) lived more than twice as long as Goetz. He was a Hungarian and Jewish by race. Besides *symphonies* and a *violin concerto*, that is still played, he wrote many operas, and made a striking success with *The Queen of Sheba*. To this period also belong the imposing overtures *Sakuntala*, *Penhesilea*, *Prometheus*, and his delightful suite *Rustic Wedding*. Later on came another overture *Sappho*, a *Scherzo for Orchestra*, and several operas in a less Asiatic vein than *The Queen of Sheba*. Of these we may mention *Merlin*, *Götz von Berlichingen*, *Das Heimchen am Herd* (a setting of Dickens' "The Cricket on the Hearth") and *Die Kriegsgefangene*.

If the name Goldmark conjures up the words "Queen of Sheba" and "Sakuntala," the name **Engelbert Humperdinck** (1854-1917) conjures up as readily the words "Hansel and Gretel." Humperdinck was one of Wagner's henchmen at Bayreuth, and there drank in the pure milk of the Wagnerian tradition. He learned the best way to use the bass-clarinet, and how to write healthy, happy counterpoint. Then came his inspiration of adding Wagner to folk song and fairy tale. The result was *Hansel and Gretel*, which began its amazing career of success in 1894, and has since then delighted millions of children (young and grown-up) all over the world. Humperdinck came near repeating his *Hansel and Gretel* success with *Die Königskinder*, which is written with the same melodic charm and the same easy mastery of counterpoint, but his other operas, such as *Dornröschen* and *Saint-Cyr*, fared less happily. He hardly ventured outside the operatic field, but his choral ballad *Das Glück von Edenhall* has been sung a good deal, both in Germany and England.

Of Humperdinck's contemporaries, such as Bungert, Kistler, and Schillings, we have no space to speak here, but a line must be devoted to **Wilhelm Kienzl** (1857-), who established a European reputation with his fine opera *Der Evangelimann*.

Before closing this short study of modern German music, we wish to name three composers, whose work has been so completely in the field of *song* that it has not been possible to deal with them elsewhere. These are Loewe, Franz, and Wolf.

(Johann) Karl (Gottfried) Loewe (1796-1869) was a man of curious constitution, a traveler, a theologian, and an organist. Most

of his life was spent at Stettin; and on one occasion he is said to have remained in a trance for six weeks. He wrote theoretical works, operas, and a good deal of excellent unaccompanied choral music, but he is particularly remembered for his two ballads *The Erl-King* and *Edward*. Of the former one can only say that it was written after Schubert's *Erl-King*, and that by many it is considered as great a masterpiece.

Robert Franz (1815-92) published his first set of songs in 1843, and they met with an encouraging welcome from Schumann. Later on, both Mendelssohn and Liszt expressed their interest in him. In middle life he was attacked by deafness, like Beethoven, and a subscription for his relief was opened in Europe and America. Franz appears to have been a man of a timid, retiring disposition, and this trait shows in a good many of his 257 songs. But some of them are of a very refined type, true settings that help to illustrate his text. Much of Franz's life was spent in editing and rearranging for modern performance the works of the early masters. In recent years this work of his has been unfavorably criticized, but it should be remembered that he labored under certain disadvantages. On the whole, it may be said that his contrapuntal work is good, while his orchestral versions of Bach tend somewhat to conceal the latter's method of "orchestrating in blocks of one tone-color." But it must be confessed that there is plenty to be said on the other side. (See Chapter XV.)

Of Hugo Wolf (1860-1903) it is hardly necessary to say much—his songs are so popular. The best of them are exquisite in vocal line, and with a rich harmonic texture in the accompaniment. Like Schubert, Wolf was a Viennese, and, again like Schubert, his main work was in the realm of song. But he has left some larger compositions, among them an opera, *Der Corregidor*, which was produced in 1896.

CHAPTER XXXI

THE MODERN ITALIANS

IN Chapter XXIV we said that the history of 19th century Italian opera might well be written around the name of Verdi. At the same time we showed how certain extraneous influences had contributed to the mellow style of his old age. Verdi was an Italian of the Italians, and he had an exquisite sense of propriety in choosing his musical method. He knew that Italian Opera could not exist without the system of broad characterization by means of Italian melody. He knew also that the wholesale adoption of the Wagnerian *Leitmotiven* idea would spell failure. On the other hand, he recognized frankly the advantages of continuous music, of informal melody, and of an extended scheme of harmony.

All these excellencies of the German music drama he managed to adopt, and not only to adopt, but to naturalize in his own country. There were, however, other composers who were willing to go much further than he ever went, and the first impetus for this brand of composers seems to have come from Verdi's own colleague and librettist **Arrigo Boito**. He was born in 1842, and was therefore nearly thirty years Verdi's junior—a man, in fact, of another generation. He had ample leisure, which he applied almost wholly to observation—not to composition. But he produced an opera *Mefistofele* in 1868 which is looked upon as a sort of turning-point in the history of Italian Opera.

Around Boito there grew up a group of Germanists, some of whom, strangely enough in Italy, devoted a large part of their energies to instrumental music. The most successful of these was undoubtedly **Giovanni Sgambati** (1843-1914), who was a pupil of Liszt, and the composer of the symphonic *Epitalamio*. After him may be mentioned Giovanni Martucci (1856-1909), who was head of the Bologna Conservatoire, and who wrote a great deal of chamber music, such as a *cello sonata* and a *pianoforte quartet*, and some big symphonic works, including the *Symphony in D-minor* which had

its first performance in London. Others in this group are Pirani, Bossi, Niccola Spinelli (1865-), who wrote *A Basso Porto*; Francesco Cilèa (1867-), who wrote *Adriana Lecouvreur*; and Umberto Giordano (1867-), the distinguished author of *Andrée Chenier* and *Fedora*. Alberto Franchetti (1860-?) also is a member of this group. He was a wealthy Italian, whose operas have been produced, not only in Italy, but in Germany, England, and America. Franchetti's work, such as *Christoforo Colombo* is on the hugest Teutonic scale, with an enormous orchestra of Bayreuth proportions. He even went the length of writing a complete opera, *Germania*, designed to glorify the German struggle for freedom against French tyranny.

Somewhere about the year 1890 the word *verismo* began to be heard in Italy. This was applied to a type of opera in which the naked realities of life were handled with what was then considered a daring unconventionality. The first two members of this school were **Pietro Mascagni** and **Ruggiero Leoncavallo** (1858-1919). Mascagni was five years younger than Leoncavallo, but made his success first by winning a publisher's prize with his *Cavalleria Rusticana*, a work that immediately carried his name round the world. Leoncavallo made a similar instant success with his *I Pagliacci*, an opera which has few pages that lack distinction. Having made this flaring success, and founded the school of *verismo*, both Mascagni and Leoncavallo settled down to do their worst—and, in Gilbert's words, they "did it very well." A list of their other operas (*Amico Fritz*, *William Ratcliffe*, *Silvano*, *Zanetto*, *Iris*, and *I Medici*, *Tommaso Chatterton*, *La Bohème*, *Zaza*, etc.) is hardly more than a string of words.

Giacomo Puccini (1858-) began his distinguished career later. He was a pupil of Ponchielli, and is said to have been recognized by Verdi as his successor, though without any of the journalistic solemnities with which Schumann hailed the youthful Brahms. Marked attention was first drawn to him by his setting of *Manon Lescaut*, which was produced in 1893, and from then to now his record has been one of almost unbroken operatic prosperity. This record is marked with the titles of such operas as *La Tosca*, *La Bohème*, *Madama Butterfly*, and various others down to his latest "triple bill" *Il Tabarro*, *Suor Angelica*, and *Gianni Schicchi*.

Puccini is a man of great refinement and delicacy of feeling. He understands the theatre and the Italian singer thoroughly, and while he is quite content to express a big emotion by a big tune, he by no means allows the tunes to monopolize his scores. He has considerable variety, and in many ways has extended the technique of Italian Opera. Let it be added that, even now, audible cries of protest arise in Italy against "the Puccini obsession."

Of Puccini's younger colleagues Ermanno Wolf-Ferrari (1876-) is the most widely known. His music shows traces of his mixed nationality (German and Italian). Of his early operas, such as *Cenerentola*, *Le Donne Curiose*, and *Il Segreto di Susanna*, the last has been much praised—and also blamed as "a poor thin thing." His *The Jewels of the Madonna* is on a much higher plane, and the same may be said of his interesting experiment in setting parts of Dante's *Vita Nuova* as a sort of sacred cantata. Wolf-Ferrari's technique is undoubtedly much more advanced than Puccini's. On the other hand, his touch is much less sure, and that applies to most of the composers who inflate their lungs against "the Puccini obsession." However, Italo Montimezzi (1875-) appears to have considered deeply the difficult problems of operatic construction. His work *L'Amore dei tre Re* has a libretto as perfectly fitted for operatic treatment as *Tristan und Isolde*. Its main lines are simple and statuesque. Its story, tellable in a few sentences, easily reaches the audience and leaves the composer ample leisure for fine picturesque development.

Quite apart from this group is Lorenzo Perosi (1872-), who is remarkable for the high position which he holds at Rome. Perosi was born near Tortona, took holy orders, and studied music at Milan, and the special subject of plain-song at Ratisbon under Haberl. In Venice he had charge of the choir of St. Mark's for five years, and there came into close contact with Cardinal Sarto, afterwards Pope Pius X. Later on he was called to Rome by Leo XIII, and was given the task of reorganizing the Sistine Chapel. In this connection it must be remembered that, from 1870 until the death of Pius IX, the "Cappella Sistina" had practically ceased to exist, and Perosi faced and overcame much the same difficulties as his predecessor Palestrina had in the days of Julius III. • Eventually

the whole position was regularized by the publication of a "regolamento" of Pius X (June 20, 1905), and Perosi received the title of Perpetual Director of the Sistine Choir. This has been the main activity of Perosi's life, but he has taken a musical stand as an oratorio-writer, basing his efforts on a certain directness and simplicity, which is itself founded on the severe style of Palestrina. With this he combines a fresh outlook which makes his music distinctly modern. But the obstacles in the way of making Italy a country of oratorio are great, and we can gauge them by comparing any of Perosi's work (such as *The Transfiguration*, the two *Resurrections*, or the *Passion of Christ*) with Elgar's vital setting of Newman's poem *The Dream of Gerontius*.

The latest productions of the youngest Italian school seem to be in the direction of modern orchestral and chamber music. Very little of this work has, so far, managed to escape from Italy, and therefore it would be idle to attempt a discussion of its merits. The names of Casella, Pizzetti, Castelnuovo, and Respighi have, however, been mentioned; and their compatriot, Malipiero, is known in America as having won the Coolidge prize of 1920, at the Berkshire Music Festival, with his string quartet *Rispetti e strambotti*.

NOTE—Spain has produced no distinct school of modern music. This is not to be wondered at, as so many excellent Spanish musicians appear to prefer to live in England or France rather than in Spain—just as the 15th century Flemings preferred Rome as the scene of their labors. On the other hand, Spanish "local color," especially of the "rhythmic" variety, has made a large appeal to foreign composers. Bizet started this fashion in *Carmen*, and he has been followed by Lalo, Chabrier, Rimsky-Korsakoff, and Debussy. Serious Spaniards, however, do not rejoice madly in these rhythmic compliments, any more than serious Englishmen rejoice when foreigners turn out something in the vein of "Ye olde merrie England." No doubt the country that could produce Vittoria in the 16th century will, in her own good time, produce modern music worthy of herself. Indeed, she has made a beginning; for Albeniz (1860-1909), who lived most of his life in London, wrote some striking pianoforte music with fine touches of rhythm and modern harmony. He also wrote symphonic music of a less advanced type, and operas. The lamented Granados, who lost his life in The Great War, was also well known as an operatic composer, and to these two names we must add those of Manuel de Falla and Laparra, some of whose orchestral music has been heard in America with great pleasure.

CHAPTER XXXII

THE MODERN FRENCH SCHOOL

THE modern French School contains so many brilliant names that it will be necessary to compress its history. This compression, however, must be done according to plan. Our plan will be to name the composers of the pure French School first, in three chronological groups, and then to deal with the followers of César Franck. Thus, in the older school, our three groups will be (1) Thomas, Gounod, Bizet; (2) Saint-Saëns, Massenet, Chabrier, Fauré, Widor; (3) Bruneau, Charpentier, Debussy, Dukas, Ravel. And our "Franckists" will be Duparc, d'Indy, Chausson, and Loeffler.

(Charles-Louis-) Ambroise Thomas (1811-96), the oldest member of the first group, was born at Metz, in Alsace. He won the Prix de Rome, and afterwards wrote 18 operas, of which *Mignon* and *Hamlet* are still played. He succeeded Auber as head of the Paris Conservatoire.

Charles (-François) **Gounod** (1818-93) was a pupil of Halévy at the Paris Conservatoire. Then, going to Rome, he came under the influence of the Italian ecclesiastical music; and later, under that of Berlioz and the German composers. These two influences—the ecclesiastical and the romantic—remained with him throughout his life. He made striking successes in the field of serious opera with *Faust* (1859) and *Roméo et Juliette*, and in the lighter sort with *Le médecin malgré lui*, *Philémon et Baucis*, and *Mireille*. Gounod had a great gift of melody and a genuinely sensitive nature. His aim was always in the direction of poetical expression, and he achieved this aim at a time when Meyerbeer's empty pomposities ruled in Paris. Of his non-operatic works, his early set of songs, the *Vingt Mélodies*, are probably his finest. In his later years he returned to his ecclesiastical sympathies, and wrote for English consumption two curiously mystical oratorios, *The Redemption*, and *Mors et Vita*. These achieved great popular success in England, but in the field of oratorio it must be admitted that Gounod is by no means at his best.

Georges Bizet (1838-75), the youngest member of our first group, was a Parisian, and was christened "Alexandre-César-Léopold." His opera *The Pearl Fishers* had no great success, but his incidental music to *L'Arlésienne* had. His masterpiece *Carmen*, one of the most delightful and sincere operas in existence, came out in March, 1875. Its reception was doubtful, and, three months after, Bizet had died without knowing of its world-wide popularity to come.

(Charles-) **Camille Saint-Saëns** (1835-1921) was a contemporary of Franck, and forms a long link between all three of our groups. He was of Jewish blood, an eclectic, rapid and certain in execution, and with great charm of manner. It must be confessed that, combined with these good qualities there was a certain superficiality, but his best work is very good indeed. He was not a Franckist in any sense of the word, but both he and Lalo have unconsciously helped Franck's ideals by writing serious abstract music, both orchestral and chamber. Of Saint-Saëns' compositions, the most successful are the *Symphony in C-minor*; the *Africa* fantasia and the *G-minor concerto* (both for pianoforte and orchestra); the *B-minor violin concerto*, the symphonic poems *Danse Macabre*, *Phaeton*, and *Le Rouet d'Omphale*, and the biblical opera *Samson and Delilah*.

Jules (-Émile-Frédéric) **Massenet** (1842-1908) made his first success with his semi-sacred concert-dramas *Eve* and *Marie Madeleine*. But he is best-known for his many regular operas, such as *Le Jongleur de Notre-Dame*, *Hérodiade*, *Werther*, *Manon*, *Thais*, and *Sapho*—most of them somewhat thin musically and often rather stupidly sensual. His orchestral suite *Scènes Pittoresques* must be mentioned. Massenet taught at the Conservatoire, and had Bruneau and Charpentier among his pupils.

Alexis-Emmanuel **Chabrier** (1842-94) is famous for his brilliant, dashing orchestral rhapsody on Spanish tunes *España*, for his opera *Gwendoline*, and for his *chef d'oeuvre*, the comic opera *Le Roi malgré lui*.

There is nothing either brilliant or dashing about Gabriel(-Urbain) **Fauré** (1845-), the fastidiously refined pupil of Saint-Saëns, who wrote the incidental music for the first performance of *Pelléas et Mélisande*. He has produced some justly-valued chamber music,

and some songs that rank with the best in French musical literature. Fauré's music has an exquisite subtlety and a sort of *fragrance* that hangs in the memory. We may mention his *violin sonata* and his song *Les Roses d'Ispahan*.

Charles (-Marie) Widor (1845-) is Fauré's exact opposite—a writer of massive symphonic organ music, laid out in bold contours. The most famous of these are the *Symphonie Romaine*, the *Symphonie Gothique*, and the eight *Symphonies for Organ*.

(Louis-Charles-Bonaventure-) Alfred Bruneau (1857-), the first member of our third group, is both journalist and composer. His operatic music corresponds to that of the *verismo* school in Italy. He deals in slashing realities. Most of his subjects come from Zola, and this has been something of a handicap. *Le Reve* and *L'Attaque du Moulin* were his first successes, and he has since produced *Messidor*, *L'Ouragan*, and one or two others.

Like Bruneau, Gustave Charpentier (1860-) was a pupil of Massenet. He has a fine orchestral suite to his credit *Impressions d'Italie* and two other big orchestral works *Napoli* and *La Vie d'un Poète*. He has become world-famous for his wonderful "Parisian" opera *Louise*, which has been called "The French Meistersinger." Into this work he crystallized the devotion of a lifetime to Paris, and though he has written a "sequel," *Louise* remains unapproachable.

Claude (-Achille) Debussy (1862-1918), the principal member of the third group, was born two years before Meyerbeer died—and that fact will emphasize both the strength and the good fortune of the author of *Pelléas et Mélisande*. His earliest success was made with a choral version of Rossetti's poem *The Blessed Damozel*—a subject which exactly suited his vaporous, elusive style. He was always a strong individualist and soon invented "the Debussy idiom," an idiom which sounds so unidiomatic in other hands. His musical method is subtle and shadowy. In his pianoforte music it varies from an exquisite sort of super-Chopinesquerie to primitive semi-ecclesiastical blocks of chords. His harmony has the characteristic "whole-tone scale," which is nowadays rather too well known. His melody, often alluring and tantalizing, is never great. Of his or-

chestral works, the finest is undoubtedly *L'après-midi d'un Faune*, and, after that, *La Mer*. His pianoforte pieces are practically all translations into tone of his impressions of nature. *Reflets dans l'Eau*, *Jardins sous la pluie*, *Poissons d'or*, *Les Estampes*, *La Cathédrale Engloutie*, and *Berceuse Heroique* are all familiar in the concert-room. His opera *L'Enfant Prodigue*, written before *The Blessed Damsel*, gives little notion of his later style, for in *Pelléas et Mélisande* he attempted a reformation of opera by "getting rid of parasitic phrases," and ruthlessly confining the singers to the declamation of the drama.

Paul Dukas (1865-) must be mentioned here for his picturesque symphonic poem *L'Apprenti Sorcier*; while Maurice Ravel (1875-) has greater claims to notice as one of the most advanced technicians in France. In his harmony particularly he shows an extraordinary freedom and boldness of style. His masterpiece is his "choreographic symphony" *Daphnis et Chloé*. Then come his orchestrated *Mother Goose Suite* and his *Spanish Rhapsody*. In addition, he has produced some chamber music, some extraordinarily daring and vivid pianoforte pieces (such as *Ondine*, *Le Gibbet*, *Scarbo*, *Jeux d'eaux*, the *Pavane*, and the *Valses nobles et sentimentales*) and a set of very curious songs, *Histoires Naturelles*.

We now come to the second branch of the French School, the "Franckists." Of these the first to be mentioned is Duparc (1848-) the song-writer. His output has been very small indeed, but some of his songs, such as *Phydilé*, are classics of delicate expression.

(Paul-Marie-Théodore-)Vincent d'Indy (1851-), another of Franck's pupils, has covered a much larger field comparatively. In the realm of the orchestra he has written three symphonic poems on Schiller's *Wallenstein*, another called *La Forêt Enchantée*, and a big set of variations in reversed form (that is to say, beginning with the greatest complication, and ending with the simple theme itself) on the Assyrian subject of *Istar*. Besides these, he has an opera *Fervaal*, a *Symphony in B-flat*, a *String Quartet*, and a *violin sonata* to his credit. D'Indy's music carries Franck's theories to their logical modern development. But it is severe. Ordinary mortals cannot get on friendly terms with it, however hard they try. In Paris d'Indy is the head of a semi-private conservatoire known as the *Schola Cantorum*. There he

wields a wide and salutary influence on the French composers who are not studying at the official Conservatoire.

The last two to be mentioned in this sketch are Franck's pupil Chausson (1855-99), who left behind him some charming songs, his *symphony in B-flat*, and a *pianoforte quartet*; and Charles Martin Tornov Loeffler (1861-). The latter is an Alsatian by birth, and artistically a strong member of the d'Indy circle. Though he has long been an American citizen, his music is wholly French in character. He is primarily an orchestral thinker of an extremely refined type. This is well shown in his *La Mort de Tintagiles* (after Maeterlinck) and his Vergilian *A Pagan Poem*. Mention must also be made of his two Verlaine poems (*La Vilanelle du Diable* and *La Bonne Chanson*), and of his last work, a *string quartet* of great beauty dedicated to the memory of Victor Chapman, the aviator.

NOTE—For Offenbach, Lalo, and Delibes, see Chapter XXXIII.

CHAPTER XXXIII

COMIC OPERA

COMIC OPERA, as we already know, has existed for many years in France, Germany, Italy, and England under one name or another. Its origin was dealt with in Chapter XII. We must now spare a few words for its special history.

The essential of comic opera is not exactly that it should be either "comic" or "opera." It is sometimes the former, but never the latter. How then does a comic opera differ from an ordinary stage-play, on the one hand, and from a serious opera, on the other? Obviously the answer is that the stage-play never goes into music, while the serious opera never goes into spoken dialogue. The essential feature, then, of comic opera is that it is a play (generally of a light or amusing character) in which the action is carried forward by spoken dialogue, but is so designed as to *need* music for the better illustration of its central situations. The word "need" must be borne in mind. Almost any clever playwright can trim the edges of a play so that "musical numbers" can be inserted here and there, and he usually does this by the simple device of writing a few lines that turn the action of the play out of its normal course. In this case the music is a mere intruder. It stops or holds up the action of the play, instead of forwarding it. Such plays as these are not comic operas at all, and by whatever name they are known, they always tend towards a degraded type of music.

The main *musical* feature of comic opera is that it is never of a highly emotional type. In serious opera the highlights have to be of enormous emotional power in order to stand out from the rest of the music. In comic opera, on the other hand, the singing-voice is of so much greater emotional power than the speaking-voice that the change from speech to song is quite enough to make the desired effect. Then again, comic opera numbers are necessarily somewhat short, and many of them are consciously designed to take advantage of a light, rapid style of diction.

The composer will, indeed, have one or two "concerted numbers" in which he can show his skill. But his chief opportunity (apart from the instrumental overture) must be provided for him by the playwright in the form of extended "finales," which are not merely verbal "padding" at the ends of each act, but real situations which need elaborate music if they are to be properly effective on the stage. These finales, when analyzed, are of course merely mixtures of solos, duets, and other concerted numbers, with recitatives, ariosos, and choruses.

It is in the treatment of these finales that the German Singspiel school has specially distinguished itself. Here we must remember that even such a big serious opera as *Der Freischütz* is written in Singspiel form with spoken dialogue. But in the more restricted and genuine type of Singspiel—the Singspiel of Adam, Hiller, Dittersdorf, and Lortzing—the tendency towards a more elaborate treatment of the finales and concerted numbers is noticeable. Indeed, the same tendency can be traced in the modern Viennese comic opera of the Fall and Lehar kind. The French opéra comique school, on the other hand, paid great attention to their overtures. And it is not surprising to find that many of the overtures, even of the early 19th century, still sparkle in concert-programmes, while their operas lie forgotten on the dusty shelves of opera houses. The English cultivated more particularly a certain vivid sort of solo-song, whether of a gay or a sentimental nature. The instrumental part was scarcely heeded at all. In most of Sullivan's operas, for instance, the overture is a thing of nought—a mere potpourri strung together from the principal numbers just before the production, without even re-scoring. These overtures are quite unsuitable for concert work.

We have already mentioned the names of many composers of the French opéra comique school—a school which held undisputed sway in Europe down to the fall of Napoleon III's empire in 1870. To these names we must now add that of its most famous representative, **Jacques Offenbach** (1819-80). Like so many other successful French operatic writers, Offenbach was a foreigner—a German Jew, born at Cologne. He came to Paris as a cellist in 1833, and there turned composer and theatre manager, exploiting one side of the Parisian taste, the taste for scandal and witty caricature. His

music was precisely in the vein of the Third Empire, careless and superficial, gay and brilliant, and generally *impudent*. His success was amazing, and his tunes were soon played by every barrel-organ in Europe and America. Of the 69 comic operas which he wrote, only one need be mentioned here, *La Grande Duchesse de Gerolstein*, in which Hortense Schneider made a furore. It is a curious fact that only in 1920 did the two widely separated yet equally talked-of women of those far-off Offenbachian days die—the Empress Eugénie, and Hortense Schneider “*La Grande Duchesse*.”

Offenbach survived the Franco-Prussian war by ten years. He spent most of this time in polishing and repolishing the only really valuable work which he wrote, the *Contes d'Hoffmann*, which was produced in 1881 (the year after his death) and has ever since then been a source of delight.

Almost contemporary with him was Edouard (-Victor-Antoine) Lalo (1823-92), who was of Spanish origin, but was born at Lille. His instrumental works, such as his *violin concertos*, his *Symphonie Espagnole*, and his *Symphony in G-minor*, give him an important position, but he is specially mentioned here as the composer of the delightful comic opera *Le Roi d'Ys*. Somewhat younger than Lalo was (Clément-Philibert-)Léo Délibes (1836-91), whose charming ballets *Coppélia* and *Sylvia* have been enjoyed everywhere. Nor must we forget his two brilliant successes in comic opera *Le roi l'a dit* and *Lakmé*, whose “bell song” is so often heard on the concert platform.

The chief living representative of this school is André (-Charles-Prosper) Messager (1855-). As he is purely a French composer, and yet has made his principal successes in London, he is a little difficult to place. His musical affinities with England are, indeed, deeper still, for he married an Englishwoman—“Hope Temple,” the song writer. Messager's London career began practically when Sullivan's was ending, so that, except in regard to *school*, he is somewhat out of place here. His first success was with a delightfully artistic work *La Basoche*. After that came various other works, such as *The Little Michus* and *Véronique* (his masterpiece), ending (at present) with *Monsieur Beaucaire*. Messager has never attempted to imitate the Sullivan idiom, but has always been content to strike

his own particularly French note—a note of lightness and refined grace, with just a trace of that genuine seriousness, which gives this sort of music real interest.

Arthur (Seymour) Sullivan (1842-1900) came on the scene in England just when the last flickers of the Offenbachian lamp were burning out in a particularly objectionable form of entertainment called "burlesque." Like so many of his predecessors, he had been one of the "Children of the Chapel Royal." He had also been the first holder of the "Mendelssohn Scholarship," a traveling scholarship founded by Mendelssohn's friends to commemorate his connection with England. Sullivan had already written one or two small (but successful) pieces with various librettists, such as Burnand, afterwards editor of *Punch*, when he and William Schwenk Gilbert began their famous collaboration. A third (business) member then joined them—Richard D'Oyley Carte. A theatre was built in the precincts of the old Savoy Palace in the Strand in London—and the "Gilbert and Sullivan" operas were thus fairly launched.

The names of these operas are so familiar as to be scarcely worth repeating, but we may note *The Pirates of Penzance*, *Patience*, *The Gondoliers*, and *The Mikado* (their masterpiece). Eventually a trivial disagreement caused Gilbert to withdraw from his two partners. Sullivan tried other librettists, but only once with (partial) success, in *The Beauty Stone* (written with Arthur Wing Pinero). Several other composers and librettists (such as A. C. Mackenzie and J. M. Barrie) then assumed the purple in turn at the Savoy. But the purple itself seemed to assume a decidedly grey tint on all these doleful occasions. A reconciliation between Gilbert and Sullivan followed, but the old magic seemed dispelled by the evil fairies of doubt and distrust, and Sullivan's last complete opera *The Rose of Persia* was written with Basil Hood. However, he left an incomplete opera (words also written by Basil Hood) called *The Emerald Isle*, which was completed by Edward German Jones (1862-), better known as "Edward German." *The Emerald Isle* was produced, after Sullivan's death, in 1900, and German and Hood then continued the Savoy tradition with considerable success with such operas as *A Princess of Kensington* and *Merrie England*.

About this time a *conscious* attempt was made to alter the whole character of the Savoy comic opera by substituting continuous music for spoken dialogue. The work chosen for this purpose was *Ib and little Christina*, music by Franco Leoni and book by Basil Hood. But though the music had great charm, the absurdity of allowing an Italian to reign in the very home of English diction, was apparent to all, and the piece was killed by natural fog outside the theatre and by another kind of fog inside.

Sullivan's operatic reforms, though not of the greatest moment when placed in the Bayreuth scale, are yet of interest to all Anglo-Saxons. In the first place he cleansed the theatre of the last traces of the "burlesque" which he found there. Then he insisted on a high level of vocal excellence and on a complete orchestra of good symphony-players. D'Oyley Carte assisted him willingly in both these points, and contributed further by making the stage setting much more restful and beautiful than anything that had hitherto been known. This all chimed in with the English reforms in taste and craftsmanship that were then being initiated by William Morris and John Ruskin.

On the musical side, Sullivan invented a particular type of quietly humorous and often pathetic melody, which can be best described by the word "Sullivany." But both he and Gilbert were keenly alive to the basic necessity of having exquisitely clear English so perfectly wedded to music that its delivery in the theatre would be a constant joy to the audiences.

The flaw in the Gilbert and Sullivan operatic scheme was that Gilbert's view of life was so exclusively *sardonic* that the human side was a good deal overlooked. Both German and Hood took advantage of this, and the former wrote a number of comic operas for other theatres—operas that had greater warmth than anything of the Savoy type.

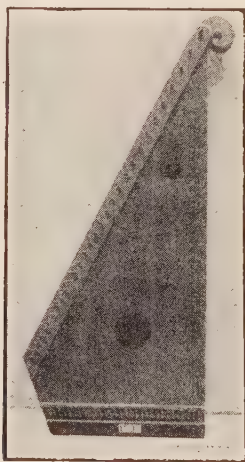
This was still more apparent when George Edwardes (who had served under D'Oyley Carte) invented "musical comedy," and began to produce it at Daly's Theatre, London, with unlimited means. For this series his principal composer was Sidney Jones, whose *Greek Slave*, *San Toy*, and *The Geisha* are models of sparkling melody

and quaint charm. Here also some of the Messenger operas were produced. Finally, the name of Lionel Monckton must be mentioned as the man who continued the tradition at Daly's and other theatres. Monckton may almost be called a folk song writer, for he is an inventor of melodies pure and simple, and common justice compels the admission that in lightness, vigor, balance, and variety, his best tunes can challenge comparison with most of the "dug up" folk songs.

CHAPTER XXXIV

SIX MODERN NATIONS

FINLAND lies on the eastern side of the Gulf of Bothnia. Before The Great War she was politically dependent on Russia. She also had sentimental ties with her neighbor across the water—Sweden. Finland has always been a poor and small country, much harassed by her two powerful “advisers”; nevertheless, her eyes have always been fixed on the goal of independence, which she appears now to have achieved.



The Kantele

The Finns are perhaps more closely in touch with their folk music than any other modern nation. This is only natural when we consider how recently they emerged from their dark forests. Their great treasure is their national epic, the *Kalevala*. Besides this, they have all sorts of short folk poems which they sing to the accompaniment of their national instrument—a big plucked psaltery with 30 metal strings, called a *kantele*.

The founder of the Finnish music was a Hamburg German of a particularly fine type. His name was Friedrich **Pacius** (1809-91).

His successors were Collan, Linsen, and Faltin (who founded the Helsingfors Musical Society). Wegelius and Kajanus were the first to unfurl the banner of Finnish musical independence, the latter by setting parts of the *Kalevala*. After them came Genetz, Järnefelt, and Palmgren, all of whom have done masterly choral work in the true Finnish spirit. But the special glory of Finland is **Jan Sibelius** (1865-), a composer who studied both in Berlin and Vienna, and yet is an uncompromising Finn in everything he writes. His finest works are *The Swan of Tuonela* (from the *Kalevala*), *Karelia*, the *Symphony in E minor* (No. 2 of his five), and his very striking and much-played national poem *Finlandia*.

In **Denmark** there has not been such a flowering of musical nationalism as in Finland. Johan Peder Emilius Hartmann (1805-1900), whose dates make him a contemporary of both Schubert and Stravinsky, did something by setting *Ib and little Christina* as a Danish opera. His son-in-law **Niels Wilhelm Gade** (1817-90) was a Mendelssohnian who made a bigger European reputation than Hartmann. This he did by importing into Denmark Mendelssohn's symphonic style as typified in the "Scotch" and "Italian" symphonies. After him came Eduard Lassen, a strong Lisztian and Wagnerian, who wrote for the stage, but made more success with songs of a certain very sweet type. August Enna (1860-) is an operatic composer who began with somewhat distracted aims, but has since concentrated his efforts on the Hans Andersen fairy tales. Of these operas we may mention *The Match Girl* and *Ib and little Christina*.

Norway had no Glinka, but she had a useful family of **Linde-manns** (a father and four sons), who stand towards her much as the Bach family stands towards Germany. One of these sons, Mathias, was the earliest collector of Norse folk song. Halfdan Kjerulf, his contemporary, may almost be said to have been a writer of folk songs, though he also produced "drawing-room" ballads and art songs of the "durchkomponirtes lied" variety. Hjelm, Svendsen, and Selmer were men of the "Gade" type. But Nordraak (whose songs are much loved in Norway) used his influence to prevent **Edvard** (Hagerup) **Grieg** (1843-1907) from following their example. Grieg was a miniaturist, a singer of Norse folk music,

but also a man of an exquisitely original harmonic mind. Simplicity, sincerity, and tenderness are the key-notes of his music, and as that music is known throughout the whole civilized world, one need only mention the *pianoforte concerto in A-minor*, the *violin sonatas*, the *Elegiac Melodies* and *Holberg Suite* (both for strings), and the two *Peer Gynt* suites. Outside Norway, Christian Sinding is reckoned almost more a German composer than a Norwegian. His *violin concertos* and *sonatas* have had considerable success. There is an important school of song writers in Norway, some of whose productions are very good indeed. Of these composers, the best known are Halvorsen, Winge, Baker-Sunde, and Lie.

In **Sweden**, the folk music (though perhaps not so striking as that of Finland and Norway) has always interested native scholars. Geijer, Afzelius, Drake, and Arwiddson all collected and published it, but this work has generally been done somewhat self-consciously, as if Sweden were subject to influences from across the Baltic. Her first "nationalist" was **Berwald**, who with Hallström (a little later) drew attention to the sagas and folk music of their country. Then came Söderman, who specialized in choral ballads, a department of the art in which the Swedes excel. In fact, it is from the choral society that the true Swedish music of the future must spring. After Söderman came Hallen and Sjögren, and their pupils—the two Wagnerians, Stenhammar and Petersen-Berger. Last in this short list should be mentioned the classicist Alfven. Sweden, like Holland, has always been musically a German province, but we must not forget that her love of Germany has been nothing but a phase of her fear of Russia. Therefore there is hope that, in the future, she will "find herself" as a music-producing nation.

The music of **Bohemia** may almost be put into the two words—Smetana and Dvořák. They had, indeed, a predecessor, one Frantisek Skraup (1801-62), who moved in the national direction with his Bohemian songs and operas, but **Friedrich** (or Bedrich) **Smetana** (1824-84) was the first man to set himself consciously to become a great Bohemian composer. In his younger days he was influenced both by Schumann and Liszt, and in his later life he suffered, first from deafness, and eventually from complete nervous collapse. He wrote a cycle of symphonic poems *My Fatherland* connected with

his beloved Bohemia; but his name became universally known by his somewhat overpraised overture to *The Bartered Bride*, and by his extraordinarily fine string quartet *From my life*.

Smetana's pupil, **Antonin Dvořák** (1841-1904) lived first in Prague, then in England, then in the United States, and finally again in Bohemia. His first recognition came from Brahms. In England, he wrote his *Stabat Mater* and *The Spectre's Bride* (probably his best work); in America, the *New World Symphony* and the *F major Quartet*. Dvořák's output was enormous—songs, chamber music, church music, cantatas, symphonic poems, and symphonies. He even wrote seven operas.

Dvořák's music is less praised in Europe than in America. He seems always to have written at the piano, and to have been very much at the mercy of what we may call his "inspiration." If he got a congenial subject, things went all right; if he did not, they went all wrong. This explains why some of his movements are rather poorly constructed. His music also frequently *glares* at one badly, and sounds coarse. But against these admitted bad points there are some fundamentally good ones. He has tremendous rhythmic vitality and variety. He knows exactly how long to stay in a key, and just what unexpected places to go to, when he leaves it. He has a highly personal and always successful scheme of orchestral tone-color. His orchestral passage-writing captivates the imagination and holds it captive. And finally, he has that which divides his kind from the race of plodders and grubbers—the gift of *melodic invention*.

As Bohemia is now a free country with the imposing name of Czecho-Slovakia, it may be opportune to wish her still further successes in the realm of Czecho-Slovakian music.

The people of **Belgium** are the modern representatives of those valiant Flemings who helped to guide the infant steps of the art of music. Modern Belgium began her struggle for musical independence at the time that she achieved her political independence (1830-31). Her Glinka was **Pierre** (-Léonard-Léopold) **Benoit** (1834-1901), the head of the Flemish School of Music at Antwerp, and author of many fine cantatas, such as *Lucifer* and *The Scheldt*. After Benoit came Jan Blockx (1851-1912), a strong upholder of his

country's traditions, and the composer of *Ons Vaderland*, *De Klokkē Roland*, and other works. Edgar Timel (1854-1912), his contemporary, was a church musician who wrote a *Mass*, a *Te Deum*, various cantatas, and a big trilogy (on the subject of St. Francis of Assisi) *Franciscus*, which was performed at the Cardiff Festival of 1895. Paul Gilson (1865-) has written much interesting music, including a dramatic cantata *Francesca da Rimini* and a symphonic poem *La Mer*. Guillaume Lekeu (1870-94), who was a pupil of Franck in Paris, died the day after his twenty-fourth birthday. His *pianoforte quartet* was completed by d'Indy, and that work (with a *violin sonata* and a choral *Chant Lirique*) is practically all that we have of a promising composer.

NOTE—The history of organized Hungarian music is mainly that of Liszt, but the more recent name of Bela Bartok must be mentioned. Moor is less representative of Hungary; and Dohnanyi, though a Hungarian by birth and an able musician, is practically a German composer. The Dutch, like the Swedes, are scarcely more than echoes of the mighty voices that come from Germany. One must, however, mention the names of Zweers, Diepenbrock, and Van t'Kruys. The Rumanians have recently produced an orchestral composer in the person of George Enescu, some of whose works have been heard in America.

CHAPTER XXXV

ENGLAND AND AMERICA

IN the earliest days of the art of music—in her days of poverty and solitude—England appears to have done well, but always in a somewhat random manner, as if her heart was not in it. She sowed—and allowed others to reap. Only once, in Elizabeth's reign, did she come in at the harvest. After that, except for her quiet church services, her record is almost nothing. Then came Handel, who—if Meyerbeer, Rossini, and Offenbach could be called Frenchmen—could certainly be called an Englishman.

Mendelssohn did not attempt to dethrone Handel. He merely set up a friendly throne near by, with a sign-post marked "This way for the instrumental department." In fact he helped out Handel's deficiencies in the instrumental line, which the English were beginning to notice, and the oratorio *Elijah*, coming at an opportune moment caused the publishers to feel comfortable about the future, in case the old throne ever showed symptoms of becoming rickety.

In this dead world there are a few live and half-alive figures. Among the former are S. S. Wesley, the son of Samuel Wesley and composer of the fine anthem *The Wilderness*; T. A. Walmisley of Cambridge, another admirable church-musician; and R. L. de Pearsall, who kept the embers of the old madrigal school glowing. Less animate musically than these, but far better known, are the two Irish composers M. W. Balfe (1808-70) and Vincent Wallace (1812-65), whose operas *The Bohemian Girl* and *Maritana* are still popular in England. Another composer of this period is William Sterndale Bennett (1816-75), a disciple of Mendelssohn and a close friend of Schumann. His style of composition was much influenced by the former composer, and is distinguished by delicacy of treatment and fine workmanship, without, however, possessing a great amount of depth. And last comes the enigmatic form of H. H. Pearson, alias Pierson, alias Mansfeldt, of whom it is difficult to say whether he was an Englishman or a German.

The "English Renaissance," as it is called, is generally associated with the names of the seven composers Arthur (Seymour) Sullivan (1842-1900), Alexander Campbell Mackenzie (1847-), (Charles) Hubert (Hastings) Parry (1848-1918), Arthur Goring Thomas (1851-92), Charles Villiers Stanford (1852-), Frederic (Hymen) Cowen (1852-), and Edward (William) Elgar (1857-). Of these, Thomas was practically a Frenchman. The other six were all educated partly in England and partly in Germany. Sullivan is musically the only out-and-out Englishman. The rest, in greater or less degree, are influenced by the German school (and especially by Brahms) and sometimes find themselves in logical difficulties by attempting to adapt German methods to English music.

Most of the members of the English School have been so prolific that no attempt can be made to cover their activities here. Sullivan, besides his comic operas of the *Pinafore*, *Iolanthe*, and *The Yeomen of the Guard* type, wrote big choral works, such as *The Golden Legend*, and instrumental music, such as the lively overture *Di Ballo*. The same is true of Mackenzie, the distinguished Principal of The Royal Academy. Originally a Scottish violinist, he has been particularly associated with the field of instrumental composition. His violin *Pibroch* and *Benedictus* are well known, and his brilliant overture *Britannia* enjoys a wide popularity. Mackenzie has written much in the choral ballad form, and it must always be remembered to his credit that his opera *Colomba* was the first serious English opera of the new era. Parry's list is mainly one of massive choral works, such as the *Blest Pair of Sirens*, and under the one heading of "works for voice and orchestra" he has 33 entries. Stanford's list is longer still, and much more varied—a dozen operas (including *Much Ado about Nothing*, *The Critic*, and the comic opera *Shamus O'Brien*), seven symphonies (including the *Irish*), rhapsodies, choral ballads (including *The Revenge*,) a *Stabat Mater*, a *Requiem*, pianoforte concertos, a violin concerto, a clarinet concerto, several church services, and an enormous mass of pianoforte and chamber music. Cowen's list is shorter and leans more towards the light side (*The Butterflies' Ball* overture and *The Language of Flowers* suite). The same may be said of Thomas, who made his name by his charming operas *Esmeralda* and *Nadeschda*. Elgar again has a fairly long list, and of

works on a very big scale: the *Enigma Variations* and *The Dream of Gerontius* (his masterpieces), the *Sea Pictures*, *In the South*, *Cockaigne*, the violin concerto, *The Apostles*, *The Kingdom*, as well as his earlier works *The Black Knight*, *King Olaf*, and *Caractacus*.

The next group includes Frederick Delius (1863-), the very able composer, who is English by birth, Dutch by parentage, German by taste, and French by residence; Hamish MacCunn (1868-1916) the Scottish operatic composer; Granville Bantock (1868-), the Londoner who succeeded Elgar in the chair of music at Birmingham University; Josef Holbrooke (1878-), another Londoner, of great musical fertility; and Samuel Coleridge Taylor (1875-1912), the half-African half-English disciple of Dvořák, who made his mark with his vivid and picturesque choral setting of parts of Longfellow's *Hiawatha*.

In the next group we may mention Ralph Vaughan Williams (1872-) as typical of the earnest folk song school of composition; Cyril (Meier) Scott (1879-), who has always identified himself with the "forward" movement; Frank Bridge (1879-) and James Friskin (1886-) as representatives of chamber music, particularly of the revived "fantasy" type; Percy Grainger (1882-), the Australian pianist-composer, whose happy gifts have made his name familiar in three continents; and finally Eugene Goossens, the standard-bearer of the most advanced school of brilliant modern technique.

The young English school is alert and energetic—almost warlike. It is technically as well equipped as any in the world. On the other hand, it is lacking in rhythmic vitality. It sometimes works in a vacuum of its own creating. Consequently, its music is often either nebulous or terribly hard-come-by. It prefers geraniums to wood-violets, and it has pitched its tent some distance both from the theatre and from the church.

During the one hundred and fifty years of her separate existence, America has produced admirable works of art in literature and philosophy, and particularly in painting and sculpture. In music alone she has produced comparatively nothing. The reason of this we shall not attempt to discuss here, but it is certainly not because

she has been "busy doing other things," such as building railroads and opening up the West. For if that were true, it would be truer still of England, who in that time has twice added territories to her own of equal size with the United States.

On the other hand, in the *appreciation* of what other people do in music, America is easily the leading nation in the world. Her vast expenditure on concert performers is proof of this. But while concert performers do not matter in the long run, composers do; and the fact is not going to be blinked here that America does not give her own composers a fair chance. She does not make it possible for them to live artistically, or even physically. Here and there one finds a patriotic and far-seeing American who recognizes the fact that composers cannot write music without leisure and quiet. But in general the American underpays and undervalues his *creative* artists (not his *executive* artists) and shirks his responsibility for the result by saying that he has a "fine eclectic taste" and "appreciates the best of everything."

The first American to write what can fairly be called "modern music" was John Knowles Paine (1839-1906), who, both as teacher and composer, set a high standard of excellence for his successors. With his name may be coupled those of two earnest church musicians, J. C. D. Parker and George E. Whiting. The first man, however, to establish an international reputation was Dudley Buck (1839-1909), the well-known Brooklyn organist and composer, who had to his credit a long list of works, chiefly organ and choral, which make a distinct contribution to the musical literature of the world.

The next outstanding figure is George Whitfield Chadwick (1854-), the head of the New England Conservatory of Music at Boston. He is, in a way, the Bostonian counterpart of Stanford in England; that is to say, he exhibits the same mixture of fertility, humor, variety, and sureness of touch. Of his many works, we may mention the two *symphonies*; the overtures *Rip van Winkle*, *Thalia*, *Melpomene*, and *Adonais*; the *Bedouin Love Song*, and the *Song from the Persian*. Edgar Stillman Kelley (1857-) has perhaps written less, but it includes his *New England Symphony*, the Chinese suite

Aladdin, various other orchestral works, and a colossal oratorio setting of John Bunyan's *Pilgrim's Progress*. Horatio (William) Parker (1863-1919) was one of Chadwick's earliest pupils. He made his most abiding success with his fine, severe oratorio *Hora Novissima*, and afterwards further successes with *St. Christopher* and *The Dream of Mary*. Besides these (and an opera, *Mona*) he wrote a great deal of refined church music, which all shows a certain affinity with the Anglican school of thought, but pleasantly brightened by his nationality. For many years Parker held the chair of music at Yale, where he was succeeded by David Stanley Smith.

Edward (Alexander) MacDowell (1861-1908) studied with Raff, but he far outstripped his master. His music has a certain spiritual link with that of Grieg, and that is perhaps to be explained by the fact that both he and Grieg had Scottish ancestors. At any rate, his exquisite small pianoforte pieces (not to speak of his three *sonatas* and two *concertos*) have made his name a household word wherever the instrument is loved. MacDowell also wrote in the larger orchestral forms—witness his *Launcelot and Elaine*, *Hamlet*, and *Ophelia*.

With MacDowell's name, as one of the earliest champions of Indian folk song, we shall associate the name of the Bostonian, Henry F. Gilbert (1868-), who has written five *Indian Scenes*, based on genuine Indian tunes; and of Charles Wakefield Cadman (1881-), the composer of the Indian opera *Shanewis*. In this connection also we may mention Frederick (Shepard) Converse (1871-), as the composer of *Pipe of Desire* (the first American opera to be produced at the Metropolitan Opera House, New York), and of various symphonic poems, such as *The Festival of Pan* and *Ormazd*. Contemporary with Converse are Henry (Kimball) Hadley (1871-), the conductor-composer, who has covered a very wide field—at least one symphony, songs, church-music, cantatas, operas, and so on; and John Alden Carpenter (1876-), the Chicago musical enthusiast, who has had success with his vivid songs and orchestral works.

This account would not be complete, even as a rough sketch, without the name of John Philip Sousa (1856-), who has done so

much for the Military Band in America; and of Victor Herbert (1859-), who, born in Ireland, has established a standard of good taste and melodic charm in comic opera that is as uncommon as it is delightful.

Finally, as it is only on the rarest occasions that the name of any woman has been mentioned in this history, we may single out that of Mrs. H. H. A. Beach, as the American counterpart of Franck's pupil Augusta Holmès in France, and of the amazing Ethel Mary Smyth in England.

CHAPTER XXXVI

MODERN TENDENCIES AND A QUESTION

WE have now completed our outline of Music History, and have seen how music grew from its first beginnings as simple melody, through the awkward stages of organum and discant, till it attained its highest modal form in the Italian and English schools of the 16th century. Next, how the monodists made a sudden break with the old traditions, and laid the foundations of opera and oratorio on the basis of key-relationship. Then, how the choral and instrumental schools came to a second high peak in the fugal music of Handel and Bach; and finally, how their successors, like the monodists before them, found it necessary to abandon their predecessors' technical methods, in order to lay still wider and deeper foundations for the great harmonic school of modern music.

In the history of this vast movement there seems to be a sort of *rhythm*, a series of upward curves that reach to heights where the mind of man can follow them no farther. It seems also that after each of these climaxes, the composers begin work again on a new curve, but to begin that new curve at a much higher level than the lowest point of the old curve.

Thus the art, as a whole, progresses; and the question has been asked whether we are not now at the top of one of those gigantic curves, and witnessing the beginnings of a quite new school of music. Nay, it has even been suggested that we may be now acquiring a completely new musical sense, just as our forefathers in 900 A. D. acquired the new sense of plural-melody.

Speculation on the latter question is not very profitable, but we may say that an examination of the music of today does not support the view that we *are* acquiring a new sense. It is more than a thousand years since plural-melody was invented, but there is no real sign, even in the most elaborate modern music, of any other system than the system in which, at any given moment, one "voice" or "part" predominates over the others. What Wagner said on this

matter is final: "Music and melody are inseparable, it being impossible to conceive the one without the other."

That, however, does not forbid our thinking that possibly we may now be at the top of one of the curves, and about to begin another curve. There are undoubted signs of a great extension of our harmonic ideas, though they do not amount to the suggestion of a new sense. Old stereotyped harmonic patterns are everywhere being thrown on the scrap-heap. This is all to the good. It makes for new beauty and vitality. It is also perfectly natural, for we must remember that *all* the harmonic combinations (outside the notes that we can obtain from an open brass tube) are purely human conventions. They do not exist in nature. Man has had to fight hard for them, and the wider the doors are thrown open the better for the free breathing of the air of music.

In fact, too much has been made of the harmonic novelties of the latest school, and, as it is a good deal easier to manufacture harmonic novelties than to invent expressive diatonic melody, some of the composers of that school have complacently adopted the rôle of inspired harmonists.

That, however, does not apply to Alexander Nicolaievitch Scriabine (1872-1915), or to his younger colleague Igor Stravinsky (1882-). Both these men can stand the ordinary tests of melodic invention, harmonic consistency, and balance of design; the former, in his various pianoforte pieces, and in his orchestral *Poem of Ecstasy*, *Prometheus*, and *Divine Poem*; the latter, in his extraordinary ballets *Petrouchka*, *L'oiseau de feu*, and *Le Sacre du printemps*. Stravinsky, indeed, for all his forceful orchestral method, often writes page after page of his full scores in the most confirmed diatonic manner, but always with a keen eye for *new* diatonic effect.

It is not quite so easy to speak with certainty about the work of Arnold Schoenberg (1874-). Schoenberg's *Five Pieces* for orchestra raised a storm on their first production—a storm which blew them out of most concert programs. He was even accused of conscious roguery, and he issued a statement in which he said that he liked writing that sort of music, and that it came quite natural to him. It was also noted by some other composers that it was ex-

tremely difficult—in fact, practically impossible—to alter his harmonies back into those of the usual Mus. Doc. type. His other works—the *Kammersymphonie*, the *string sextet*, and the two *string quartets*—did not help any one to understand him much better. The general verdict seems to be that his honesty and cleverness do not make up for what too often sounds like ugliness and moroseness.

Leo Ornstein (1895-) is more particularly an American problem. He is the son of Jewish parents, and was born at Kremenchug in Russia twenty-one years after Schoenberg. He was trained partly in Russia and partly in New York, but first secured attention in London and Paris.

He now lives in New Hampshire; but of course “living,” to an active composer, implies a great deal more than the mere matter of a postal address. It implies that the creative artist is conditioned by the nationality and the musical culture which he finds around him. Unless the nation of which he is a part wishes to utilize him as an expression of itself he can do no good and vital work in its behalf. If there had not been a great and (on the whole) a sympathetic musical nation in Germany the Wagner that we know might never have existed. He might never have got beyond the level of *Rienzi*. We do not say that Ornstein is by any means a Wagner, but it is just as well for Americans to understand that they cannot always sit down and “take the best of everything” that other people have toiled to produce, but that they themselves have now, and are likely to have increasingly in the future, actual problems in the way of artistic creation, which they can not shift on to others’ shoulders, but must solve for themselves.

There is, however, one way in which *everybody* can help in the solution of these problems. Concerts are given everywhere—even in the smallest towns and villages—and the *ultimate* judges as to what is to be sung and played at these concerts are—not the players or singers or conductors or concert-agents or critics—but the audiences themselves. If each individual concert-goer will ask himself whether the *music* expresses anything that he honestly wishes expressed, and in a way that he would consider worthy in any other activity of life, a long step will have been taken in the direction of a national school of music.

Regarding the *ability* of our audiences to pass judgment on the music set before them, we have every reason to be hopeful. Music is becoming more and more seriously regarded as a vital factor in education. The work now being done in our public schools—theoretical and practical, vocal and *especially* instrumental—is little short of amazing, so that the outlook for future generations of intelligent listeners is most encouraging. It is, however, of the utmost importance that increased attention be directed toward the composer and the *music*, and that the performer should not *monopolize* the attention and admiration of concert and opera audiences. The fullest measure of praise is due to the world's pianists, violinists, singers, etc., but it should be noted that the greatest of them have always given evidence through their performances of a profound realization of their indebtedness to the composer, and that in a way they esteemed it a privilege to translate his immortal music into vibrant, pulsating tone. It is to be remembered also that the executive musician, like the actor, can do no more than play his part with truth and beauty; the *possibilities* of the part were inevitably put into it (though not always fully realized) by the composer. The *music's* the thing!

Let every music-lover, then, make a conscious effort to discriminate between what is good and what is bad *musically*. This has been done by other nations—by Germany, France, and Italy, long ago. As England (like America) has only recently paid serious attention to her own music, we may be pardoned if we illustrate our argument by a discreet reference to her. The music of Eugene Goossens, the young English composer, which makes an occasional appearance in American programs, is brilliant, daring, and unconventional, and is written with a sort of aristocratic polish that is very attractive. But its existence implies a great deal more in the London of 1920 than the existence of the mere human unit, Eugene Goossens. It implies also that a steady and very persistent struggle on the part of professional and non-professional musicians is in progress. And this struggle, which has actually gone on in England for two or three generations, is a struggle in the direction of a *national* goal. The whole movement, indeed, is only an application

of the unconscious process of folk song development to the conscious processes of artistic composition. And what nobler ideal could a country have than the mirroring of its own soul in the most beautiful and most expressive of all the arts—**MUSIC?**

QUESTIONS

Chapter I

1. In what particulars does the art of music resemble the arts of painting and sculpture? In what way does it differ from them?
2. In what manner and why did rhythm enter into the formation of modern art?
3. What were the earliest beginnings of what we now call "song"?
4. What were the three simplest kinds of instruments, and what types of instruments were developed from them?

Chapter II

5. Who were the first people to cultivate music as soon as it had passed out of its elemental beginnings? Where did they live?
6. Name the six ancient nations from whose records historical data concerning music are taken. Which one of these came first?
7. Which of the ancient nations used the "five-tone" scale? From which nation was the earliest form of Church music derived?
8. What kind of music was exclusively sung or played from the earliest times down to about 900 A. D.?

Chapter III

9. From whom did the Greeks inherit their music, and in what direction did their development of the art tend?
10. What was the foundation of the Greek scale system or tone system? How many notes were contained in each of these fundamental sections?
11. How many modes did the Greeks use? Name them. How can we reproduce these modes in modern times?
12. How did the Greeks regard music from an educational standpoint?

Chapter IV

13. From whom did the ancient Romans inherit their music? In what kind of music did they particularly excel? What instruments did they have?

14. Give a brief account of the origin of the organ. What use did the ancient Romans make of the instrument?
15. What effect did the introduction of Christianity have on the organ? In what countries and about when were the earliest large organs built?
16. Who was the first great reformer of the music of the Christian Church? Who the second? Give approximate dates.
17. Give a brief description of the Gregorian Chant.

Chapter V

18. What is meant by "plural melody," and why is its invention regarded as an important step forward in the history of the human mind? At about what time did it appear?
19. (a) What were some of the names given to vocal composition as the style of part-writing became freer?
(b) What is the form of *Sumer is icumen in*? When and by whom was it written?

Chapter VI

20. What did Guido d'Arezzo (990-1065) do toward the formation of our modern system of notation? Give the origin of G, C, and F clefs.
21. Describe *black notation* and *white notation*, and state what they led to. What is the origin of our measure-signatures, **C** and **♩**?
22. Trace the origin of our modern *sharp*, *flat*, and *natural*.

Chapter VII

23. (a) Give a short account of the *troubadours*, *trouvères*, *Minnesingers*, and *Meistersingers*.
(b) Who was Hans Sachs, and in what famous opera is he a leading character?
24. Who was the first great composer under the new conditions of plural melody? Where did he found his school? Give the names of some of his followers.
25. What kind of music did all these composers write? Give a description of the music of the period (1450-1520).
26. Give the names and notes of the four chief modes of the

Greeks. Also the names and notes of the Church modes which were called "authentic." What were the *plagal modes*?

27. What was about the date of the establishment of the "*sense of key*"? What was the great experiment made at about Haydn's time? When did the great *harmonic school* begin?

Chapter VIII

28. What important invention helped the cause of music at the beginning of the 16th century? Give the names of the chief Flemish composers of this century. Who was the greatest of these, and what is his best known work?
29. Give a short account of the life and works of Palestrina.
30. What was the effect of the Reformation on music in England? Give the names of the chief English composers of that time.
31. What was the culminating musical event of the great English national movement at the end of the 16th and beginning of the 17th century? Give the names of the musical works that were published as collections during the 16th century.

Chapter IX

32. When was the violin invented?
33. What were the chief types of keyboard instruments in Elizabethan times? Which of these was Bach's favorite instrument? Give a short description of the *clavichord*.
34. Describe the *spinet* or *virginal*.
35. From what instrument was the *harpsichord* developed? Name three great composers who favored this instrument and founded a great school of composition on its technique.

Chapter X

36. What great musical event marked the dawn of the 17th century? State where this event occurred.
37. What were the foundations of the oratorio? What was the original meaning of the word?
38. Why is Claudio Monteverde (1567-1643) sometimes known as "the Wagner of the 17th century"?
39. Give a short account of the life and works of Lully. For what is his name particularly to be remembered?
40. What effect did the 17th century musical events in Paris have

on the musical situation in England? Who is generally regarded as the greatest English composer of the 17th century?

Chapter XI

41. Who was the operatic composer who may be said to carry us over from the 17th to the 18th century? What particular art form did he favor?
42. What composer has been called "the father of the modern pianoforte school"? Give an account of his works.
43. (a) When did Corelli live, and what distinguished position does he hold in the violin world?
(b) Give a short account of the life and works of Tartini.
44. What instrument has been the chief study and inspiration of composers since the middle of the 18th century?

Chapter XII

45. Give a critical account of the opera of the 17th and first half of the 18th century.
46. Give a brief account of the life and works of Gluck.
47. When was the first Italian opera produced in London? Why was it objected to by many?
48. What type of opera was introduced as a protest? What is the reason this type of opera failed to live and develop?
49. (a) What is meant by the German "Singspiel," and what two eminent composers wrote in this form?
(b) Describe the beginning of "Opera buffa" in Italy.
(c) What do the French mean by the term "Opéra comique"?

Chapter XIII

50. Give a short account of the basis and development of vocal and instrumental music in the 16th century.
51. What is the meaning of the word "fugue"? State how and by whom the fugue was first developed.
52. (a) What was the state of development of the fugue at the time of Handel and Bach?
(b) Describe the two forms of organ composition—the fugue and the toccata.
53. How did the characteristics of the harpsichord differ from those

of the organ, and what style of music was found to be most suited to it? Give some of the forms which were written for it from Elizabethan times.

54. (a) What was the difference between the sonata of the 17th and 18th centuries and that of the present day?
- (b) Describe the Chorale and also the Passion.

Chapter XIV

55. Give a brief account of the life of Handel.
56. Give the names of two operas written by Handel. Also the names of three of his oratorios, and state which of them is the most celebrated.
57. Give a brief account of the life of Bach.
58. What particular (now standard) work for the clavichord (or piano) did Bach write? What was this work meant to demonstrate? Was he a developer of music forms or an originator? To what degree?

Chapter XV

59. Compare Bach and Handel from the standpoint of public recognition and esteem during their lives and at the time of their deaths. Which of these composers has had the greater influence on the subsequent development of music?
60. Give the names and the respective scope of work of the two most famous sons of Bach.
61. What was the general plan adopted by Handel and Bach, respectively, in scoring for orchestra?
62. From what form of composition did the symphony spring? Who were the composers who helped to vitalize it?

Chapter XVI

63. Give a brief account of the life of Haydn.
64. Name the most important types of instrumental works composed by Haydn. What were his two famous choral works?
65. Give a brief account of the life of Mozart.
66. Which are Mozart's three greatest symphonies? Name three of his operas. Which two are considered his best? What was his last work?

67. Compare the dates of Haydn and Mozart, and state what influence these great composers had upon one another.

Chapter XVII

68. Give a brief account of the life of Beethoven.
69. What was Beethoven's method of composition? What effect did exterior events have upon his works?
70. Give the three periods of his life and the opus numbers of the works that mark the changes from one to another.
71. In what form did Beethoven cast most of his compositions? What was his influence upon this form?
72. (a) In what directions did Beethoven develop the string quartet?
(b) How did he raise the standard of orchestral composition?

Chapter XVIII

73. Give a short account of Schubert's life.
74. What two notable orchestral works did Schubert write? What for string quartet, and for strings and piano? What for piano alone?
75. In what particulars was Schubert's nature an ideal one for a song writer? What did he accomplish for the art of song? About how many songs did he compose? Name six of them.
76. Name the four great composers of the "Viennese School." State what influence these composers exercised upon the string quartet.

Chapter XIX

77. When and by whom was the piano invented?
78. Who was the first great pianist-composer? What influence did the instrument have on his compositions? What instruments did Haydn and Mozart use?
79. What are the principles of pianoforte construction? Give a comparison of the merits of the harpsichord and the pianoforte.
80. What was the effect of the invention of the damper pedal on the piano?
81. What effect did the invention of the piano have upon music in general?

Chapter XX

82. What is the general dividing line between the composers of the Classical and the Romantic School?
83. What is meant by "music of the classical school"? To what kind of people does it mostly appeal?
84. In what respect does "romantic music" differ from music of the classical school?
85. What is meant by "program music"? Give some examples.
86. In what direction has musical composition tended to develop since the 19th century?

Chapter XXI

87. Give a short account of the life of Mendelssohn.
88. (a) What great composer influenced Mendelssohn profoundly in his choral works? Name some of these works.
(b) Give the titles of his three symphonies, and state what other kinds of music he composed. Give some of the titles.
89. Give a short account of the life of Weber.
90. In what type of composition did Weber excel? Give the titles of the most important of these works. What piano music did he write?
91. For what is Spohr especially noted?

Chapter XXII

92. Give some particulars of the life and works of Cherubini.
93. What works did Rossini compose, and where were they produced? What is the title of his masterpiece?
94. Give some particulars of the life and works of Meyerbeer.
95. Give the names of some of the less-known French operatic writers of this period; also the titles of their best works.

Chapter XXIII

96. Give the dates and nationality of Hector Berlioz. By what title is he sometimes known?
97. Name some of Berlioz' works. Give a critical opinion of his work in general.
98. Give the dates and nationality of César Franck. What instrument did he play very finely?

99. State what influence the music of Franck had on the development of the art in France.
100. Name five of his most beautiful works.

Chapter XXIV

101. Give a short account of the life of Verdi.
102. Give the names of the two most important operatic composers who immediately preceded Verdi; write a short criticism of each and name their most important works.
103. Name the principal operas that belong to the first period of Verdi's life. What is the opinion of musicians as to the merits and demerits of these works?
104. Give a critical opinion of the operas of his second period, with the names of four of them. Which opera is the most important?
105. Name four of the works that belong to his third period. In what respects are they superior to those of his other periods?

Chapter XXV

106. Give a short account of the life of Schumann.
107. In what art forms was Schumann particularly happy, and in what not quite so happy?
108. What are his best-known pianoforte works? Orchestral? Piano and orchestra, and piano and strings? What great work did he discover, and who produced it?
109. Give a short account of the life of Brahms. Name some of the art forms in which he especially excelled.
110. (a) Name some of the works he wrote for piano solo, for other instruments, and combinations.
(b) State in what esteem he is held at the present day as a composer.

Chapter XXVI

111. Give a short account of the life of Chopin. For what instrument did he write almost exclusively?
112. (a) Give a critical opinion on the work of Chopin.
(b) What kinds of compositions constitute his principal works?

113. Give an account of the life of Liszt. State in what branches of the art of music he excelled.
114. (a) What great operatic composer's cause did he champion, and how did he champion it?
(b) Give the names of the principal piano and orchestral works of Liszt.
115. What great Russian pianist-composer was a contemporary of Liszt?

Chapter XXVII

116. Give the dates and the chief events in the life of Wagner.
117. State what great dramatic reforms were instituted by him.
118. Explain what is known as *Der Ring des Nibelungen*.
119. Give the titles of his other operas besides those of "The Ring."

Chapter XXVIII

120. What is meant by "folk song"? How long has it existed, and how has it been handed down from age to age?
121. (a) How does a folk song come into existence?
(b) In what respect do the people treat folk song differently from organized music?
122. What relation does the popular development of folk music bear to the laws of artistic composition?
123. Upon what are the characteristics of national folk song founded?
124. How did the re-discovery of folk song in the 19th century cause the musical awakening of many nations?

Chapter XXIX

125. Who was the founder of the Russian School of secular music? Give some particulars of his work.
126. Describe the two groups of Russian composers, and state how they differ in their methods and ideals.
127. Give some particulars of the life of Tschaikowsky.
128. Give the titles of the best-known works of Tschaikowsky, and state how it became possible for many of these works to be produced.

129. (a) Name some other prominent members of the first group of Russian composers, and state what each of them was noted for in particular.
(b) Of the four important members of this group, which one accomplished most in making Russian music known outside of Russia?
130. Name, and give some particulars of, the chief members of the second group of Russian composers.

Chapter XXX

131. State the prospects for the future of the modern German School of Music, and give reasons.
132. Give a brief survey of the work of Richard Strauss (1864—).
133. State what you know of the life and works of Gustav Mahler and of Max Bruch.
134. Give a short biographical sketch of the composers, Goldmark and Humperdinck.
135. Give short sketches of the lives and works of the German song-writers, Loewe, Franz, and Wolf, with approximate dates.

Chapter XXXI

136. Who was the great opera composer around whom the history of 19th century Italian opera might be written? In what direction did he influence the opera of the present day?
137. State what you can of the lives and musical activities of Boito and Sgambati.
138. Who were the first composers of the "verismo" type of opera in Italy? What were their greatest successes?
139. State what you know of the works of the present-day composers Puccini and Wolf-Ferrari.
140. Give a brief sketch of the life and works of Lorenzo Perosi.
141. In the compositions of what composers are there evidences of Spanish "local color"? Give the probable reason why Spain has produced no distinct School of Modern Music. Mention some modern Spanish composers.

Chapter XXXII

142. Give a short sketch of the life of Gounod, and mention his most important works.

143. State the musical activities and mention the best-known works of the following French composers: Saint-Saëns, Massenet, Chabrier, and Fauré.
144. Give a brief account of the musical methods of Claude Debussy (1862-1918), and mention some of his works.
145. State what you know of the composers Bruneau, Charpentier, and Dukas.
146. State what you know of the "Franckists," d'Indy and Loeffler.

Chapter XXXIII

147. What is the essential feature of comic opera? How are the dramatic climaxes treated in this type of opera?
148. State what you know of the lives and works of Offenbach and Messager.
149. Give a brief sketch of the life of Arthur Sullivan. What reforms did he effect in comic opera?

Chapter XXXIV

150. Who was the founder of music in Finland? Mention the name and some of the works of the most prominent Finnish composer of the present day.
151. (a) What prominent composers have Denmark, Norway, and Sweden produced?
(b) Mention some of the best-known works of Grieg.
152. Give a brief sketch of the life and works of Dvořák.
153. What was the service to the art of music rendered by the ancestors of the people of Belgium? Name some of the modern Belgian composers.
154. How should we classify the nations, Hungary, Holland, and Rumania, musically?

Chapter XXXV

155. Give a brief sketch of the musical record of England from earliest times down to the reign of Mendelssohn.
156. Give the names and dates of the seven composers generally associated with the "English Renaissance."
157. Which of these composers is the most thoroughly English?
158. In what respect is America musically the leading nation of the world? How is this shown?

159. (a) Who was the first American to write "modern" music?
(b) Who was the first to establish an international reputation?
160. Give a short account of the life and works of Edward MacDowell.
161. Give the names and the musical activities of seven distinguished American composers of modern music.

Chapter XXXVI

162. What was Wagner's dictum on the matter of "music and melody"?
163. In what direction is modern music tending, according to present indications?
164. Give some particulars of the compositions of Alexander Nicolaievitch Scriabine (1872-1915) and Igor Stravinsky (1882-——).
165. State what you know of the life and works of Arnold Schoenberg (1874-——).
166. What difference does it make to a creative artist where he lives?
167. How can every citizen help to solve the problems of "artistic development"?

A Reference-list of Composers and Theorists

NOTE: Christian names not in common use have been placed in parentheses, without further qualification. See, for instance, the sixth entry in this list.

Performers, as such, are excluded; but they are sometimes included as composers. See, again, the sixth entry in this list.

Approximate dates are preceded by the letter *c* (*circa* about).

A

Adam, Adolphe-Charles—1802-56
 Adam de la Hale (or Halle)—*c.*1230-88
 Afzelius, Arvid August—1785-1871
 Alayrac. See Dalayrac
 Albeniz, Isaac—1861-1909
 Albert, Eugène d' (Francis Charles)—1864-
 Albrechtsberger, Johann Georg—1736-1809
 Aldrich, Henry—1647-1710
 Alembert, Jean le Rond d'—1717-83
 Alfvén, Hugo—1872-
 Allegri, Gregorio—1584-1662
 Ambros, August Wilhelm—1816-76
 Ambrose (St., of Milan)—333-97
 Anerio, Felice—1560-1630
 Anerio, Giovanni Francesco—1567-1620
 Animuccia, Giovanni—*c.*1500-71
 Arcadelt, Jacob—*c.*1514-70
 Arensky, Anton Stepanovitch—1861-1906
 Arne, Thomas Augustine—1710-78
 Astorga, Emmanuele—1681-1736
 Attwood, Thomas—1765-1838
 Auber, Daniel-François-Esprit—1782-1871
 Audran, Edmond—1842-1901
 Avison, Charles—1710-70

B

Bach, Carl Philipp Emanuel
 ("Bach of Hamburg" or "Bach of Berlin")
 —1714-88
 Bach, Johann Christian
 ("English Bach" or "Milanese Bach")—
 1735-82
 Bach, Johann Christoph—1642-1703
 Bach, Johann Sebastian—1685-1750
 Bach, Wilhelm Friedemann
 ("Bach of Halle")—1710-84

Baini, Giuseppe—1775-1844
 Balakireff, Mily Alexeivich
 —1836 (Dec. 31. O. S.)-1910
 Balfe, Michael William—1808-70
 Bantock, Granville—1868-
 Bardi, Giovanni, Conte Del Vernio
 —End of 16th century
 Bargiel, Woldemar—1828-97
 Barnett, John—1802-90
 Bártok, Béla—1881-
 Beach, Mrs. H. H. A.—1867-
 Bedos de Celles (Dom François)—1706-79
 Beethoven, Ludwig van—1770-1827
 Bellini, Vincenzo—1801-35
 Bennett, William Sterndale—1816-75
 Benoit, Pierre-Léonard-Léopold—
 1834-1901
 Berlioz, Hector (-Louis)—1803-69
 Berwald, Johann Friedrich—1788-1861
 Billings, William—1746-1800
 Binchois, Gilles (or Gilles de Binche)—
*c.*1400-1460
 Bishop, Henry Rowley—1786-1855
 Bizet, Georges
 (christened Alexandre César-Léopold)—
 1838-75
 Blockx, Jan—1851-1912
 Blow, John—1648-1708
 Boccherini, Luigi—1743-1805
 Boëllmann, Léon—1862-97
 Boieldieu, François-Adrien—1775-1834
 Boito, Arrigo—1842-1918
 Bononcini (or Buononcini),
 Giovanni Battista—1660-1750
 Bononcini (or Buononcini),
 Marc' Antonio—1675-1726
 Borodin, Alexander Porphyrievitch—
 1834-87

Bortniansky, Dimitri Stefanovitch—
1752-1825
Bossi, Marco Enrico—1861-
Bourgault-Ducondray, Louis-Albert—
1840-1910
Boyce, William—1710-79
Brahms, Johannes—1833-97
Bridge, Frank—1879-
Bruch, Max—1838-1920
Bruckner, Anton—1824-96
Bruneau, (Louis-Charles-Bonaventure)
Alfred—1857-
Buck, Dudley—1839-1909
Bull, John—1563-1628
Bülow, Hans (Guido) von—1830-94
Bungert, August—1846-
Burney, Charles—1726-1814
Busnois (or de Busne), Antoine—?-1492
Buxtehude, Dietrich—1639-1707
Byrd, William—1542-1623

C

Caccini, Giulio (known as "Romano")—
c.1546-c.1615
Cadman, Charles Wakefield—1881-
Calcott, John Wall—1766-1821
Campagnoli, Bartolommeo—1751-1827
Campenhout, François van—1779-1848
Campion, Thomas—?-1619
Carey, Henry—c.1685-1743
Carissimi, Giacomo—c.1604-74
Carolan. See O'Carolan
Caron, Phillippe (or Firmin)—c.1420-?
Carpenter, John Alden—1876-
Carpentrasso, Il. See Genet
Cassela, Alfredo—1883-
Cavalieri, Emilio del—c.1550-c.1599
Cavalli (or Caletti-Bruni), Frances-o—
c.1600-76
Cellier, Alfred—1844-91
Certon, Pierre—?-1572
Cesti, Marc' Antonio—1620-69
Chabrier, Alexis-Emmanuel—1842-94
Chadwick, George Whitfield—1854-
Chambonnières, Jacques Champion de-
Middle 17th century
Chaminade, Cécile (Louise-Stéphanie)—
1861-
Charpentier, Gustave—1860-
Chausson, Ernest—1855-99
Cheney, Miss Amy Marcy. See Mrs. Beach
Cherubini, (Maria) Luigi
(Carlo Zenobio Salvátore)—1760-1842
Chopin, (François-) Frédéric—1810-49
Chrysander, Friedrich—1826-1901

Cilèa, Francesco—1867-
Cimarosa, Domenico—1749-1801
Clementi, Muzio—1752-1832
Coleridge Taylor. See Taylor
Combarieu, Jules-Léon-Jean—1859-
Compère, Loyset—?-1518
Converse, Frederick Shepard—1871-
Corder, Frederick—1852-
Corelli, Arcangelo—1653-1713
Cornelius, Peter—1824-74
Cornysche, William—?-1524
Couperin, François—1668-1733
Cowen, Frederic Hymen—1852-
Cramer, Johann Baptist—1771-1858
Cristofori, Bartolommeo—1653-1731
Croce, Giovanni—1557-1609
Croft, William—1678-1727
Crotch, William—1775-1847
Cui, César Antonovitch—1835-1918
Czerny, Karl—1791-1857

D

D'Albert, Eugène. See Albert
Dalayrac, Nicolas (or Alayrac, Nicolas d')
—1753-1809
Danican, Philidor. See Philidor
Dannreuther, Edward—1844-1905
Dargomizsky, Alexander Sergievitch—
1813-69
Davey, Henry—1853-
David, Félicien-César—1810-76
Debussy, Claude (Achille)—1862-1918
Delattre, Roland. See Lasso
Délibes, (Clément-Philibert) Léo—1836-91
Delius, Frederick—1863-
Des Près, Josquin—1445-1521
Diabelli, Antonio—1781-1858
Dibdin, Charles—1745-1814
Diepenbrock, Alphonse J. M.—1862-
D'Indy. See Indy
Ditters (von Dittersdorf), Karl—1739-99
Dohnanyi, Ernst von—1877-
Donizetti, Gaetano—1797-1848
Dowland, John—1562-1628
Dubois, (Clément-François-) Théodore—
1837-
Dufay, Guillaume—?-1474
Dukas, Paul—1865-
Dunstable, John—?-1453
Duparc, (Marie-Eugène-) Henri—1848-
Dussek, Johann Ladislaus—1761-1812
Dvorák, Antonin—1841-1904

E

Eccles, John—1668-1735

Edwardes, Richard—1523-66
 Eitner, Robert—1832-1905
 Elgar, Edward William—1857-
 Elvey, George (Job)—1816-93
 Emmanuel, Maurice—1862-
 Enescu, Georges—1881-
 Engel, Karl—1818-82
 Enna, August—1860-
 Expert, Henri—1863-

F

Faltin, Richard Friederich—1835-
 Falla, Manuel de—1877-
 Farrant, Richard—?-1580
 Fauré, Gabriel (-Urbain)—1845-
 Fayrfax, Robert—1460?-1529
 Ferrabosco, Alfonso—c.1580-1652
 Festa, Costanzo—?-1545
 Festing, Michael Christian—c.1680-1752
 Fétis, François-Joseph—1784-1871
 Févin, Antoine de—1490?-1516
 Févin, Robert de—15th and 16th centuries
 Field, John—1782-1837
 Finck, Henry Theophilus—1854-
 Flotow, Friederich, Freiherr von—1812-83
 Foote, Arthur William—1853-
 Franchetti, Alberto—1860-?
 Franck, César-Auguste—1822-90
 Franco of Cologne—Late 12th century
 Franz, Robert (born Knauth, father, Christoph Franz Knauth, adopted his second name as his surname in 1847)—1815-92
 Frescobaldi, Girolamo—1583-1644
 Froberger, Johann Jacob—c.1605-67
 Fux, Johann, Joseph—1660-1741

G

Gabrieli, Andrea—1510?-86
 Gabrieli, Giovanni—1557-1612?
 Gade, Niels Wilhelm—1817-90
 Galilei, Vincenzo—c.1533-c.1600
 Gallus, Jacobus c.1550-91
 Galuppi, Baldassare
 (known as "Il Buranello")—1706-84
 Garland, John—13th century
 Gaspar, See Weerbecke
 Geijer, Erik Gustaf—1783-1847
 Geminiani, Francesco c.1680-1762
 Genet, Eléazar (called "Il Carpentrasso")
 c.1475-c.1532
 Genetz, Karl Emil Moritz—1852-
 German, Edward (born "Jones")—1862-
 Gevaert, François-Auguste—1828-1908
 Gibbons, Orlando—1583-1625
 Gilbert, Henry F.—1868-

Gilson, Paul—1865-
 Giordano, Umberto—1867-
 Glazounow, Alexander—1865-
 Glinka, Michael Ivanovitch—1804-57
 Gluck, Christoph Willibald (Ritter von)—
 1714-87
 Godard, Benjamin (-Louis-Paul)—1849-95
 Goetz, Hermann—1840-76
 Goldmark, Karl—1830-1915
 Goossens, Eugene—1893-
 Goss, John—1800-80
 Gossec, François-Joseph—1734-1829
 Goudimel, Claude—1505-72
 Gounod, Charles (-François)—1818-93
 Granados, Enrique—1868-1916
 Graun, Karl Heinrich—1701-59
 Gregory (St., "The Great"), born c.540-
 Pope from 590 to 604
 Grétry, André-Ernest-Modeste—1741-1813
 Grieg, Edvard Hagerup—1843-1907
 Grossi. See Viadana
 Grove, George—1820-1900
 Guido d' Arezzo—990-1050
 Guilman, Alexandre-Félix—1837-1922

H

Hadley, Henry Kimball—1874-
 Hadow, William Henry—1859-
 Hahn, Reynaldo—1874-
 Hale (or Halle). See Adam
 Halévy, Jacques-François-Fromental-Élie—
 1799-1862
 Hallén, Anders—1846-
 Hallström, Ivar—1826-1901
 Halvorsen, Johan—1864-
 Hamerik, Asger—1843-
 Händel (or Handel, or Handl). See Gallus
 Händel, Georg Friedrich (semi-Anglicized
 by him "George Frideric Handel")—
 1685-1759
 Hartmann, Johan Peder Emilius—
 1805-1900
 Hasse, Johann Adolph—1699-1783
 Hatton, John Liptrot ("Czapek")—1809-86
 Hauptmann, Moritz—1792-1868
 Hawkins, John—1719-89
 Haydn, (Franz) Joseph—1732-1809
 Haydn, Johann Michael—1737-1806
 Heller, Stephen—1815-88
 Helmholtz, Hermann Ludwig Ferdinand—
 1821-94
 Henderson, William James—1855-
 Henry VI—1421-71
 Henry VIII—1491-1547 (acc. 1509)
 Henselt, Adolf von—1814-89

I

J

K

L

M

Marcello, Benedetto—1686-1739

Marenzio, Luca—1560-99
 Marburg, Friedrich Wilhelm—1718-95
 Marschner, Heinrich (August)—1795-1861
 Martini, Giambattista ("Padre Martini")—
 1706-84

Martucci, Giuseppe—1856-1909
 Marx, Adolf Bernhard—1799-1866
 Mascagni, Pietro—1863-
 Massenet, Jules (Émile-Frédéric)—
 1842-1908

Mattheson, Johann—1681-1764
 Mayseder, Joseph—1789-1863
 Mazas, Jacques-Féréol—1782-1849
 Méhul, Étienne-Nicolas—1763-1817
 Mendelssohn, Felix (properly Jacob Ludwig
 Felix Mendelssohn-Bartholdy)—1809-47
 Merbecke (or Marbeck), John—
 1523-c.1581

Mercadente, Francesco Saverio—1795-1870
 Mersenne, Marie—1588-1648
 Merulo (properly Merlotti), Claudio
 (known as "da Coreggio")—1533-1604
 Messenger, André (-Charles-Prosper)—
 1855-

Meyerbeer, Giacomo
 (properly Jakob Liebmann Beer)—
 1791-1864

Meyer-Helmund, Erik—1861-
 Monsigny, Pierre-Alexandre—1729-1817
 Monteverde (or Monteverdi), Claudio
 (Giovanni Antonio)—1567-1643

Montimezzi, Italo—1875-
 Moór, Emmanuel—1862-
 Moore, Thomas—1779-1852
 Morales, Cristobal—1512-53
 Morley, Thomas—1557-1602
 Moscheles, Ignaz—1794-1870
 Moussorgsky, Modest Petrovitch—1839-81
 Mouton, Jean (properly Jean de Hollingue)
 —1475?-1522

Mozart, Johann Georg Leopold—1719-87
 Mozart, Wolfgang Amadeus (christened
 Johannes Chrysostomus Wolfgangus
 Theophilus)—1756-91

N

Nanini, Giovanni Bernardino—?-1624
 Nanini, Giovanni Maria —c.1540-1607
 Napravnik, Eduard—1839-
 Neri, Filippo—1515-95
 Nesvera, Joseph—1842-
 Nevin, Ethelbert—1862-1901
 Newman, Ernest—1869-
 Nicolai, Otto—1810-49
 Nordraak, Rikard—1842-66

Notker (or Notger, called Balbulus)—?-912
 Nottebohm, Martin Gustav—1817-82

O

Obrecht (or Oberht, Hobrecht, Obertus,
 Hobertus), Jakob—1430-1500?
 O' Carolan, Turlogh—1670-1738
 Odington, Walter
 (known as "The Monk of Evesham")—
 ?-c.1316

Odo (of Cluny)—?-942
 Offenbach, Jacques—1819-80
 Okeghem (or Okekem, Okenghem,
 Ockenheim), Jean (or Johannes) de—
 c.1430-1513

Olsen, Ole—1850-
 Onslow, George—1784-1852
 Orlandus Lassus. See Lasso
 Ornstein, Leo—1895-

P

Pachelbel, Johann—1653-1706
 Pacius, Friedrich—1809-91
 Paër, Ferdinando—1771-1839
 Paganini, Niccolò—1782-1840
 Paine, John Knowles—1839-1906
 Paisiello, Giovanni—1741-1816
 Palestrina (properly Giovanni Pierluigi
 Sante, called "da Palestrina")—
 1514 or 1515-94

Palmgren, Selim—1878-
 Parker, Horatio William—1863-1919
 Parker, J. C. D.—1828-1916
 Parry, Charles Hubert Hastings—
 1848-1918

Pearsall, Robert Lucas de—1795-1856
 Pepusch, John Christopher
 (or Johann Christoph)—1667-1752
 Pergolesi, Giovanni Battista—1710-36
 Peri, Jacopo (known as "Il Zazzerino")—
 c.1560-c.1630

Perosi, Lorenzo—1872-
 Petersen-Berger, Olaf Wilhelm—1867-
 Petrucci, Ottaviano (de)—1466-1539
 Philidor, François-André Danican—1726-95
 Philippe de Vitry. See Vitry
 Piccini (or Piccinni, Picini), Nicola—
 1728-1800

Pierné, (Henri-Constant-) Gabriel—1863-
 Pierson (properly Pearson), Henry Hugo
 ("Edgar Mansfeldt")—1815-73
 Pirani, Eugenio di—1852-
 Pizzetti Ildebrando—1880-
 Planquette, (Jean-) Robert—1850-1903
 Playford, John—1623-93

Ponchielli, Amilcare—1834-86
 Porpora, Niccolò Antonio—
 1686-1766 or 1767
 Porta, Costanzo—1530?-1601
 Prätorius (or Praetorius), Michael—
 1571-1621
 Près. See Des Près
 Proske, Karl—1794-1861
 Prout, Ebenezer—1835-1909
 Puccini, Giacomo—1858-
 Purcell, Henry—1658-95
 Pythagoras—c.582-c.500 B. C.

Q

Quantz, Johann Joachim—1697-1773

R

Rachmaninoff, Sergei Vassilievitch—1873-
 Raff, Joseph Joachim—1822-82
 Raimondi, Pietro—1786-1853
 Rameau, Jean-Philippe—1683-1764
 Ravel, Maurice—1875-
 Ravenscroft, Thomas—c.1582-1635
 Reger, Max—1873-1916
 Reicha, Anton—1770-1836
 Reichenau, Hermann von. See Hermannus
 Reimann, Heinrich—1850-
 Reinecke, Carl (Heinrich Carsten)—
 1824-1910
 Reinken (or Reinke, Reinicke),
 Johann Adam—1623-1722
 Reissiger, Karl Gottlieb—1798-1859
 Reissman, August—1825-?
 Respighi, Ottorino—1879-
 Reyer (properly Rey), Louis,
 Étienne-Ernest—1823-?
 Reznicek, Emil Nicolaus, Freiherr von—
 1861-
 Rheinberger, Joseph (Gabriel)—1837-1901
 Richter, Ernest Friedrich Eduard—1808-79
 Riemann, Hugo—1849-
 Rimbault, Edward Francis—1816-76
 Rimsky-Korsakoff, Nicholas Andreievitch—
 1844-1908
 Rinuccini, Ottavio—1562-1621
 Rockstro (properly Rackstraw),
 William Smyth—1823-95
 Rolland, Romain—1868-
 Romano, Giulio. See Caccini
 Romberg, Andreas (Jacob)—1767-1821
 Ropartz, Guy J.—1864-
 Rore, Cipriano da—1516-65
 Rossini, Gioachino Antonio—1792-1868
 Rouget de l'Isle, Claude-Joseph—1760-1836
 Rousseau, Jean Jacques—1712-78

Rubinstein, Anton Gregorovitch—1830-94

S

Sacchini, Antonio Maria Gasparo—1734-86
 Sachs, Hans—1494-1576
 Saggiarius. See Schütz
 Saint-Saëns, (Charles-) Camille—
 1835-1921
 Salieri, Antonio—1750-1825
 Sarti, Giuseppe (called "Il Domenichino")
 —1729-1802
 Scarlatti, Alessandro—1659-1725
 Scarlatti, Domenico—1683 or 1685-1757
 Scharwenka, (Franz) Xaver—1850-
 Scheidt, Samuel—1587-1654
 Schein, Johann Hermann—1586-1630
 Schillings, Max von—1868-
 Schindler, Anton—1796-1864
 Schoenberg, Arnold—1874-
 Schubert, Franz (Peter)—1797-1828
 Schumann, Robert (Alexander)—1810-56
 Schütz, Heinrich ("Saggiarius")
 —1585-1672
 Schytte, Ludwig (Theodor)—1850-1909
 Scott, Cyril Meier—1879-
 Scriabine, Alexander Nicolaievitch—
 1872-1915
 Selmer, Johan—1844-1910
 Seroff, Alexander Nicolaievitch—1820-71
 Sgambati, Giovanni—1843-1914
 Shield, William—1748-1829
 Sibelius, Jan—1865-
 Simpson, (or Sympson), Christopher—
 ?-1677
 Sinding, Christian—1856-
 Sjögren. (Johann Gustav) Emil—
 1853-1918
 Skraup, Frantisek (or Franz Skroup)—
 1801-62
 Smart, George (Thomas)—1776-1867
 Smart, Henry—1813-79
 Smetana, Friedrich (or Bedrich)—1824-84
 Smith (or Schmidt), John Christopher—
 1712-95
 Smith, John Stafford—1750-1836
 Smyth, Ethel Mary—1858-
 Södermann, August Johan—1832-76
 Sokolow, Nicholas—1858-
 Somervell, Arthur—1863-
 Soriano (or Suriano), Francesco—
 1549-1620
 Sousa, John Philip—1856-
 Spinelli, Niccola—1865-
 Spitta, (Johann August) Philipp—1841-94
 Spohr, Ludwig (or Louis)—1784-1859

Spontini, Gasparo (Luigi Pacifico)—
1774-1851
Squire, William Barclay—1855-
Stainer, John—1840-1901
Stanford, Charles Villiers—1852-
Stenhammar, Wilhelm—1871-
Storace, Stephen—1763-96
Stradella, Alessandro—c.1645-81
Strauss, Johann (Jr.)—1825-99
Strauss, Johann (Sr.)—1804-49
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Stravinsky, Igor—1882-
Sullivan, Arthur Seymour—1842-1900
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Taubert, (Karl Gottfried) Wilhelm—
1811-91
Taylor, Samuel Coleridge—1875-1912
Thalberg, Sigismund—1812-71
Thayer, Alexander Wheelock—1817-97
Thomas, Arthur Goring—1851-92
Thomas, (Charles-Louis-) Ambroise—
1811-96
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Tschaiakowsky, Peter Ilyitch—1840-93
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Viotti, Giovanni Battista—1753-1824
Virdung, Sebastian—
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Vitry, Philippe de (or Philippus de
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Vittoria, Tomaso Ludovico da (properly
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Vivaldi, Antonio—c.1675-1743
Vogler, Georg Joseph
("The abbé Vogler")—1749-1814
Volkmann, (Friedrich) Robert—1815-83

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Wallace, William Vincent—1812-65
Walmisley, Thomas Attwood—1814-56
Webbe, Samuel—1740-1816
Weber, Carl Maria (Friedrich Ernest),
Freiherr von—1786-1826
Weckerlin, Jean-Baptiste-Théodore
—1821-1910
Weelkes, Thomas—?-1623
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1826-92
Whiting, Arthur Battelle—1861-
Whiting, George Elbridge—1842-
Whyte, Robert—?-1574
Widor, Charles (-Marie)—1845-
Wieniawski, Henri—1835-80
Wilbye, John—1574-1638
Wilhelm (properly Guillaume-Louis
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Willært (or Wigliardus, Vigliar, Vuigliart),
Adrian—1480?-1562
Williams, Ralph Vaughan—1872-
Wilson, John ("Jack Wilson")—1594-1673
Wolf-Ferrari, Ermanno—1876-
Wolf, Hugo—1860-1903
Wooldridge, H. Ellis—1854-1917
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